

CATALOGUE  
OF  
JAPANESE COLOUR PRINTS.

FIRST DAY'S SALE.

A SERIES OF FINE PRINTS BY HARUNOBU AND UTAMARO,  
*The Property of a Collector.*

EXAMPLES OF THE WORK OF MANY EIGHTEENTH CENTURY ARTISTS; AND A  
LARGE AND FINE COLLECTION OF

THE WORKS OF HOKUSAI,

*mostly framed,*

*The Property of Alfred C. Hutton, Esq. of 12, Collingham Gardens, S. W.*

SECOND DAY'S SALE.

THE COLLECTION OF

the late *M. H. J. Boot, Esq. R.I. of 1, Cannon Place, Hampstead,*

COMPRISING

MANY WORKS OF EIGHTEENTH CENTURY ARTISTS, DOWN  
TO YEISEN.

THIRD DAY'S SALE.

*(The Collection of the late W. H. J. BOOT, Esq. R.I.—continued.)*

A LARGE AND VARIED ASSORTMENT OF THE LANDSCAPES OF

ICHIRYŪSAI HIROSHIGE,

INCLUDING A FINE VARIORUM SET OF THE FIRST TŌKAIDŌ SERIES;

A COMPLETE SET OF SANKAI MITATE SUMO,

*and including some fine First Editions.*

---

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

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AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On MONDAY, 9th of FEBRUARY, 1920, and Two following Days,

AT ONE O'CLOCK PRECISELY.

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# CATALOGUE

OF

## JAPANESE COLOUR PRINTS.

### FIRST DAY'S SALE.

The Property of a Collector.

HARUNOBU (Suzuki), d. 1770.

- |                                      |  |              |
|--------------------------------------|--|--------------|
| <p>LOT<br/>1<br/><i>Kunakami</i></p> | <p><b>Musings:</b> A Woman seated on the edge of an ENGAWA, holding a long pipe, her feet on a stepping stone, and a man reclining beside her, both in deep thought; inside the house a bird is singing in a cage; <i>medium size, almost square, without title or text; signed HARUNOBU</i></p>   | <p>6</p>     |
| <p>2<br/><i>Slater</i></p>           | <p><b>Interior Scene:</b> A Youth seated on the edge of the FUTON playing a SAMISEN, and a young OIRAN holding a SHAKU-HACHI dancing to the music and swaying her long white crêpe sleeves; <i>large size, almost square, with a poem in the clouds; signed HARUNOBU</i></p>   | <p>15 10</p> |
| <p>3<br/><i>Hartley</i></p>          | <p><b>Illustration of a Poem by Chunagon Yakamochi:</b> A young OIRAN in a white robe helping her lover to put on his black HAORI as they stand together beside her bedding; the white KIMONO rendered by gaufrage without the key block line; <i>large size, almost square; signed SUZUKI HARUNOBU</i></p>  | <p>37</p>    |
| <p>4<br/><i>Hampden</i></p>          | <p><b>Yayoi, "Third Month."</b> A Country Scene with peach trees in blossom, a man standing by a wind screen on the far bank of a meandering stream, writing on SAKÉ cups and floating them down the stream to where a young lady and her maid are watching them floating along; <i>large size, almost square, one of a set FŪZOKU SHIKI KASEN, "Poems and Customs of the Four Seasons"; signed HARUNOBU</i></p> | <p>6 15</p>  |
- \* \* One of a series of thirteen for the lunar months of the intercalary year 1770.



- 31 10 5 **Go Gatsu**, "Fifth Month." Street Scene on a rainy day. A young lady returning from the public bath attended by her maid, who is sheltering her with an umbrella, turning to speak to a girl who is passing and just opening her umbrella; on the far side, by a house, are two dogs; *one of the same set as the foregoing*; signed SUZUKI HARUNOBU *Slater*
- 7 5 6 **Kikuzuki**, "Ninth Month." Interior Scene. A young noble setting out on a visit with a present of chrysanthemum blooms arranged in a bucket, being restrained by his lady love kneeling and pulling at his sleeve; *one of the same set as the foregoing*; signed HARUNOBU *Izagara*
- 7 7 **Outside Yamaguchi-ya**: An OIRAN holding a long pipe, seated on a bench in front of the house caressing her KAMURO who stands beside her; *medium size, almost square; without title or text*; signed HARUNOBU *Edumura*
- 34 8 **Illustration of a Poem by Abe no Nakamaro**: A covered Pleasure Boat on the Sumida river off Mimeguri with a pleasure party aboard, and an OIRAN standing in the forepart, leaning her elbow on the roofing, looking up at the moon shining above the TORII of the temple, and thinking of home; *large size, almost square*; signed HARUNOBU *Yamano*
- 12 10 9 **Sending a Love Letter**: An Indoor Scene, beside an alcove where stand a KOTO and a SAMISEN, an OIRAN is standing holding in her hand a letter, while she directs her KAMURO as to its delivery; *large size, almost square, without title or text*; signed HARUNOBU *Izagara*
- 3 10 10 **Naozane and Atsumori** on the beach of Ōsaka Bay after the battle of Ichi no tani. Naozane holding Atsumori by his armour skirt and challenging him to fight; *large size, almost square, without title or text*; signed SUZUKI HARUNOBU *do*
- 4 5 11 **Tea-House Amenities**: Interior, a girl seated at her toilet by the light of an ANDON, and another standing, holding by the wrist a man on the floor and beating him with her long pipe; apple-green ground; YOKO-YE, *a leaf from an erotic album; poem in the clouds*; unsigned *do*
- 2 10 12 **A Drawing** in colours on paper, KAKEMONO size. Two Lovers struggling for the possession of a love letter held by the girl; signed HARUNOBU; *framed* *Hauptmann*

KORYŪSAI (Isoda), 1720-c. 1782.

- 3 15 13 **Hi**, "Fire": A Girl trimming a lamp in a MAWARIDŌRŌ, and a young lady watching the shadow figures revolve; *medium size, almost square, one of a set* FŪRYŪ GOGYŌ AISHO, "Fashionable Views (of Persons) congenial with the five Elements"; signed KORYŪ *Clark*

- Clark* 14 **Interior Scene**: A Girl on one knee with one hand on her koto, looking up at a man with folded arms kneeling behind her; *medium size, almost square; signed KORYŪ* 115

UTAMARO (Kitagawa), 1754-1806.

- Kurahama* 15 **Hanaōgi of Ōgi-ya**: Large head bust Portrait, leaning her head upon her right hand, which holds a brush, as she looks down at a roll of paper held in her left hand; *full size, upright, one of a set KŌMEI BIJIN ROK'KASEN, "Six Celebrated Beauties (who are also) Poetesses," with the name in a rebus beside the title; signed UTAMARO; title partly cut off* 25

- Tezashis* 16 **Chūshingura, Act III**: A Man attacking a nagging wife with a SURIKAGI or MISO pestle, a man and woman holding him back, and another woman trying to quiet the wife; inset the scene of Yenza attacking Moronao in the palace; *full size, upright, one of a set of "Brother Pictures," or analogues in real life; signed UTAMARO* 45

- Clark* 17 **Chūshingura**: Three Scenes from a set with half-length and bust figures: Act I, Moronao giving his verses to the Lady Kawoyo; Act III, The BANNAI Sagisaka molesting Okaru, and Kampei behind them; and Act IX, Tonanse and Ishi quarrelling, and Konami behind her mother; *full size, upright; signed UTAMARO* (3) 45

- Tezashis* 18 **Teazing Baby**: A Mother seated with a baby boy in her lap, and his brother behind the mother's back making grimaces at the child.—**Nyōbū Fū**, "The Custom of a Wife." Half-length portrait of a mother suckling a child; *one of a set TŌSEI FŪZOKU TSU, "Present Day Customs"; both full size, upright; signed UTAMARO* (2) 1

- Chūing* 19 **A Child as Ōtomo Kuronushi** with a funnel on his head in lieu of a court cap, being held up by his father to the delight of his mother; *full-size, upright; one of a set TŌSEI KODOMO ROK'KASEN, "Children of the Present day as the Six Poets"* —**Carrying Salt Water**: Two Women, Niwaka Characters; *medium size, upright; both signed UTAMARO* (2) 16

- 20 **Half-length Portrait of a Woman** holding a dipper, and a boy with a paper hoop; *full-size, upright; from a set MŪ TAMAGAWA; signed UTAMARO*

- Clark* 21 **Niwaka Characters**: Half-length and bust figures of Women, one behind the other, holding up their arms on which are long mittens; *medium size, upright; signed UTAMARO* 110



- 1 2 22 **Niwaka Characters:** A Woman in a temple visiting hat, holding a swing handle basket of herbs, standing behind another on one knee waving her sleeves; *medium size, upright; from another set SEIRŌ NIWAKA JO GEISHA NI NO KAWARI, "Second Performance"; signed UTAMARO* *Clark*
- 5 23 **Joshoku Kaiko Tewaza Gusa:** "Women's Work in the Cultivation of Silk-worms." "Turning the Worms the fourth time after their sleep." A woman with a feather at work and two others moving trays; *signed UTAMARO; a Late Edition, No. 4* *Sharp*
- 5 24 **Joshoku Kaiko Tewaza Gusa:** "Silk-worms making Cocoons" one woman holding a branch with cocoons on it, one carrying a tray and one looking on; *signed UTAMARO; a Late Edition, No. 6* *do*
- 5 25 **Joshoku Kaiko Tewaza Gusa:** "Obtaining Eggs from Silk-worms," a woman holding a moth by a silk thread beside its mate on a sheet of paper, and two women looking on; *signed UTAMARO; a Late Edition, No. 7* *do*
- 5 { 26 **Joshoku Kaiko Tewaza Gusa:** A woman and a boy looking through an open window at the moths flying about, and another woman holding a child; *signed UTAMARO; a Late Edition, No. 8* *do*
- { 27 **Joshoku Kaiko Tewaza Gusa:** "Taking and winding Silk from the Cocoons," three women engaged; *signed UTAMARO; a Late Edition, No. 9* *do*

## The Collection of Alfred E. Hutton, Esq.,

of 12, Collingham Gardens, S.W.

MASANOBU (Okumura), c. 1685-1765.

- 4 28 **An Oiran** standing outside her bed-curtain tying her OBI; she is wearing a MON which makes it probable that it is the actor Uyemura Kichisaburō in female character; on the partition is a KAKEMONO with the signature KICHI FUDE alone visible; HOSO-YE, URUSHI-YE; *unsigned* *Edmunds*

TOSHINOBU (Okumura), c. 1745-1763.

- 4 29 **An Oiran** on parade, passing to the left followed by a Kamuro; without background; HOSO-YE, URUSHI-YE; *unsigned* *Tegashira*

## SHIGENOBU (Tsunekawa), c. 1725.

- Slates* 30 The Tayū Yugiri of Ibara-ya standing before a barred window with hands clasped holding up her OBI ; HOSO-YE, URUSHI-YE ; *signed* NIHON GWA Kō TSUNEKAWA SHIGENOBU

6 10

## KIYONOBU (Torii), 1664-1729.

- Urawaka* 31 Theatrical Duo : Two Actors, unidentifiable, one as Urashima with rod and line standing beside another as Otohime seated on a MINOGAME at the edge of the sea ; HOSO-YE, URUSHI-YE ; *unsigned*

6 10

## HARUNOBU (Suzuki), d. 1770.

- do* 32 Asazuma Bune : A Woman in the costume of the Fujiwara period standing in a boat under a willow holding a court fan in her right hand and a TSUZUMI in her left hand ; *large size, almost square, without title or text ; signed* HARUNOBU ; *framed*

3 3

- Kato* 33 Nokaze of Matsuba-ya standing beside her bedding pulling her SHIKAKE up on to her shoulders, and looking down at her KAMURO who is kneeling before her holding a SAMISEN ; *large size, almost square ; signed* SUZUKI HARUNOBU ; *framed*

12

- do* 34 Illustration of a Poem by Taira no Kanemori : A Mother reclining on the floor with her hand over a sleeping baby boy, and an old woman pulling out threads ; on the ENGAWA outside is a cat cleaning herself ; *large size, almost square ; signed* HARUNOBU ; *framed*

3 5

- Uegaskis* 35 Two Lovers under an umbrella beneath a willow tree heavily laden with snow, the youth in black, the girl in white winter clothes with hoods ; *medium size, almost square, without title or text ; signed* SUZUKI HARUNOBU ; *framed*

13

\* \* The snow on the umbrella has a black outline, not in first issues, and textile patterns are altered.

## KORYŪSAI (Isoda), 1720-c. 1782.

- do* 36 Hashirakake : Tora of Ōiso holding up a lantern outside the house of Kudō Suketsune to enable the Soga brothers to take their revenge on the murderer of their father ; *signed* KORYŪSAI ; *framed*

7 5



## BUNCHŌ (Ippitsusai), worked c. 1764-1796.

- 27 37 Takamura of Komatsu-ya kneeling beside her TOBAKO-BON talking to her KAMURO, who kneels beside her in a room with reed blinds and a cylindrical wall vase with stalks of lily in it; *medium size, almost square; signed IPPITSUSAI BUNCHŌ; framed* *Eaton*

\* \* Very fine state.

## SHUNSHŌ (Katsukawa), 1724-1792.

- 6 38 Yoshizawa Iroha as a Girl standing up in a boat and poleing it along; HOSO-YE; *signed SHUNSHŌ; framed* *Plates*
- 6 39 An Actor in male character standing in a boat holding a net over his left arm, and holding aloft a flaming torch, black background; HOSO-YE; *unsigned* *do*
- 4 5 40 A Lady and her Maid walking near a cascade admiring cherry blossoms, the lady carrying a pipe and the maid her TABAKO-BON; *medium size, almost square; one of a set CHOKUSEN SAN-SEI WAKA, "Songs chosen by the Emperor"; signed SHUNSHŌ; framed* *Tegaski*

## KIYOMITSU (Torii), 1735-1785.

- 2 5 41 Theatrical Duo: Bandō Hikosaburō II as Kanaya Kingorō leading by the hand Sanogawa Wakamatsu as the girl Gaku no Kosan, in the neighbourhood of Asakusa, the temple tower showing above the tips of trees half hidden by mist; HOSO-YE; *in three colours; signed TORII KİYOMITSU* *Kato*

## KIYOTSUNE (Torii), 1735-1785.

- 2 10 42 Theatrical Duo: Yamashita Kinosuke standing and Nakamura Matsue on one knee, both as ladies-in-waiting, preparing for a wedding ceremony, and holding CHOSHI, or SAKE ladles with butterflies on them; HOSO-YE, BENI-YE; *in pink and green; signed TORII KİYOTSUNE* *do*

## KIYONAGA (Torii), 1752-1813.

- 6 5 43 Kiku-tsuki: "Chrysanthemum Month," 9th month, a girl arranging flowers in a vase and a youth standing watching her; *small size, almost square; one of a set FURYŪ JŪ-NIKŌ, "Refined Twelve Months"; signed KİYONAGA* *Tegaski*
- 8 10 44 The Lantern, Sunset: Two Ladies just about to enter a house from the garden, one of them directing a maid where to put the SHOKU-DAI, a tall lantern; *large size, almost square; one of a set ZASHIKI HAKKEI, "Eight Indoor Views"; signed KİYONAGA; framed* *do*



*Kurakawa* 45 **Kyōmachi Itchōme Hana no En**: "Flower Entertainment, Itchōme, Kyōmachi," a covered stage fronted with growing iris on which two women are beating drums, two women behind them playing SAMISEN and a man in the rear playing the flute; *medium size, almost square; one of a set SEIRŌ NIWAKA KYOGEN TSUKUSHI; signed KIYONAGA; framed* 6 10

*Plates* 46 **Plucking Iris Blooms**: A Lady in a travelling hat standing fanning herself, and looking down at a servant kneeling by the side of a pond gathering iris; *full-size, upright; signed KIYONAGA* 8 10

**SHUNCHŌ (Katsukawa), worked c. 1770–1790.**

*Kurakawa* 47 **Hinatsuru of Chōji-ya** on parade, passing to the right with a KAMURO on her near side, a man with a KAMBAN on the other side, and another KAMURO behind; *small size, upright, without background; one of a set SEIRŌ AZUMA NISHIKI, "Brocades of the Tea-houses of the Eastern Capital"; unsigned* 9 10

*Plates* 48 **Winter**: A Woman seated warming herself under a KOTATSU, and a girl with her arm round the roof support looking out into a garden; *in black, grey and pale yellow; medium size, almost square; one of a set SHUKU AWASE SHIKI NO HANA, "Flowers and Poems of the Four Seasons"; signed SHUNCHŌ* 12 10

*Legaskis* 49 **Picking Young Herbs**: Three Women and a boy in a spring landscape, one woman standing under a pine tree, one squatting, leaning on her closed umbrella, and a third and the boy gathering the herbs; *one sheet of a triptych; full-size, upright; signed SHUNCHŌ; sealed CHURIN; framed* 3 10

**SHUNMAN (Kubo), 1757–1820.**

*Clark* 50 **Saiku Hajime**, "The First Work" (of the New Year). A young woman seated at the end of a long work bench on which a workman is about to commence, and a boy behind her looking over a picture book; YOKO-YE; an illustration from a book of poems; *signed SHŌZADŌ KUBO SHUNMAN* 2 5

**SHIGEMASA (Kitao), 1739–1819.**

*Legaskis* 51 **Fumi-zuki**, "Seventh Month." Two Boys wrestling, another with a fan as umpire, and a fourth looking on, lespedeza in the background, and a full moon overhead; *medium size, almost square; signed KITAO SHIGEMASA; framed* 4 5

## Utamaro (Kitagawa), 1754-1806.

- 25 52 Makiginu of Tama-ya standing, looking down at a girl seated on the ground tuning her SAMISEN, and her KAMURO behind her; *full-size, upright; from a set without title, but bearing two panels, one with a poem, and the other with the name of the courtesan, on a plain yellow ground; signed UTAMARO; framed* *Jawau*

\* \* A very fine print.

- 6 5 53 Shiohi no Tsuto, "Presents of the Ebb-tide." The last double-page sheet of this book: Ladies playing KAI AWASE, a shell game, inside a house; a female attendant walking along the RŌKA leading to the apartment carrying a SAMBO, and another carrying a dog on her shoulder; YOKO-YE; *in colours and metal printing; unsigned; published c. 1783; framed* *Tegach*

\* \* A fine copy,

- 6 54 Miura Agemaki: Three-quarter length portrait of this celebrated courtesan shielding her lover Yoruzuya Sukeroku by drawing her robes in front of him; *full-size, upright; one of the set JITSU KIOI IRO-NO-MINA KAMI, "True Rivals in the Course of Love"; on a grey wash ground; signed UTAMARO; framed* *Mura*

- 12 55 Illustration of a Poem by Ekigoken on the Beauties of Azuma: A gentleman seated on the floor of a tea-house holding a pipe, his TOBACO-BON before him and his NIWAGETA on the stepping stone, a waitress kneeling behind him pulling his coat up over his shoulders, and a young lady standing by the HASHIRA and clasping it with her hands as she looks out as if expecting the approach of someone; seen through the house there is a stone lantern and landscape beyond; *signed UTAMARO; framed* *Haitte*

\* \* Early work, and in fine state.

- 310 56 Hōnō Mitate Goshō-guruma, "Seeing off on a Journey to make Presents to a Temple." The right hand Sheet of a Triptych. Two servants and a young lady standing in the rear of a GOSHŌ-GURUMA, all looking to the left; *medium size, upright; signed UTAMARO* *Kato*

- 310 57 Hangishi Chōkoku shite Nayeshiro yori Hondenye utsushi uyuru, "Copying on the Block . . . by the Block-cutter and the Carver." Three women, two cutting blocks for prints, and the third sharpening a knife; *one of the set on "The making of Brocade Prints"; full-size, upright; signed UTAMARO; framed* *Haitte*



SHUCHŌ (Tamagawa), worked c. 1790-1800.

- 58 *Kato* A Group by the Sea at ebb-tide; a man seated on a rock talking to a lady paddling, and another behind him holding a basket of shell fish; *medium size, upright; signed SHUCHŌ* 2

TŌRIN (Tsutsumi), worked c. 1780-1820.

- 59 *Clark* Kuruma Kago Oroshi, "Setting down a Basket carrier at Kuruma." A group of peasants around a little shelter in the mountains where a basket-carrier, decorated for the new year, is coming down a rope; YOKO-YE; an illustration from YANAGI NO ITO, "Willow Silk," a book of Poems on Spring; *signed TŌRIN* 18

TOYOHARU (Utagawa), 1733-1814.

- 60 *negashir* Kaminazuki, "The Month without Gods," Tenth Month. At the top, EBISU KŌ, the merchants' festival of Ebisu; below, MOMIJI GARI, "A Maple Party," a girl standing, and a youth reclining, within a wind screen; *the two rivers divided diagonally; medium size, almost square; one of a set of the twelve months by SHUNCHŌ, SHIGEMASA and TOYOHARU; this one signed TOYOHARU* 8. 5

TOYOHIRO (Utagawa), 1765-1830.

- 61 *Cooper* Three Ladies on the balcony of a house overlooking a landscape, garden and stream, one carrying rolls of material, and another handing a box of fan leaves to a third on her knees; one Sheet of a Triptych; *full-size, upright; signed TOYOHIRO; framed* 10

TOYOKUNI (Utagawa), 1769-1825.

- 62 *Remondy-Hagen* The Dream. Centre Sheet of a Triptych. A lady seated before a book-rest dreaming of a wedding symbolised by mice in a wedding procession, her companion holding a book, and two girls playing the card game I-RO-HA GARUTA; *full-size, upright; signed TOYOKUNI; framed* 5. 10

- 63 *negashir* Arashi Sangorō as a Wrestler on the sea shore; *full-size, upright; signed TOYOKUNI* 1. 1

YEISHI (Hosoda), c. 1746-1829.

- 64 *Cooper* Furyu Yatsushi Genji. One Sheet of one of the Genji Triptychs. A group of three ladies awaiting the approach of the Prince towards the house, and his sword-bearer seated on the ground; *full-size, upright; signed YEISHI; framed* 1. 1

## HOKUSAI (Katsushika), 1760-1849.

- 11 5 65 Which Way? A group of women having crossed a bridge over a curving stream are disputing which way to go, one carrying a baby going one way, and two others, with a bundle between them, pulling at each end of the material; YOKO-YE; from OTOKA TÔKA, a book of poems, published 1798; signed HOKUSAI SÔRI Kato

- 7 66 A Daimyô's Retainers crossing a plank bridge over a brook, one of them carrying a boy on his back, and three children seated on the further bank making merry at them; YOKO-YE, finely printed with gaufrage, the frontispiece to NISHIKIZURE ONNA SAN-JÛ-ROK'KASEN, "Brocade Prints of the Thirty-six Poets," by YEISHI, published 1801; signed GWAKYÔ JIN HOKUSAI Kurokawa

## FUGAKU SAN-JÛ ROK'KEI.

A large portion of the set of "THIRTY-SIX VIEWS OF FUJI" and the ten Supplementary Views, published between the years 1823-29, signed ZEN HOKUSAI I-ITZU. The Order is that of De Goncourt.

- 1 15 67 Sunshû, Ejiri: on a windy day, a late impression but original colouring; No. 1; framed Kato
- 5 10 68 Sunshû, Katakura Cha-yen: The Tea Fields; first edition; No. 3 Sugawara
- 2 10 69 Bishû, Fujimi hara: A Man caulking the seams of a tub; first edition; No. 4; framed do
- 4 15 70 Koishikawa Yuki no ashita, "The Day after a Snowfall at Koishikawa": Women viewing the mountain from a tea-house; first edition; No. 5; framed do
- 1 2 71 Todo no ura: The Coast of Todo at low tide, and women gathering clams; first edition, No. 6 Kato
- 1 15 72 Minobu gawa: Coolies and porters passing along the river bank; late edition; No. 7; framed do
- 2 17 6 73 Shônin Tōzan, "Many going up." Pilgrims ascending and others worshipping in a cave; late edition; No. 10; framed do
- 3 74 Joshû, Ushibori: A Great Junk in a bed of reeds; first edition; No. 12; framed Sugawara
- 6 10 75 Shinshû, Suwa-Ko: An Island in Lake Suwa with two tall trees; first edition; No. 13; framed do
- 2 10 76 Totōmi Sanchû, "Among the Totōmi Mountains": A Sawyer at work; first edition; No. 14 do



|          |    |  |      |
|----------|----|--|------|
| tegashis | 77 | Onden, Mizu Kuruma, "The Water Wheel, Onden"; <i>first edition</i> ; No. 15; <i>framed</i>   | 41   |
| do       | 78 | Kōshu, Misaka Suimen, "The Water Mirror, Misaka." Fuji reflected in the lake; <i>first edition</i> ; No. 17; <i>framed</i>                           | 1 10 |
| do       | 79 | Kōshū, Mishima: Men measuring a great tree, and a dragon-like cloud on Fuji's crest; <i>first edition</i> ; No. 18; <i>framed</i>                    | 4 10 |
| do       | 80 | Kōshū, Isawa Akatsuki, "Daybreak, Isawa": Travellers starting from the village; <i>first edition, but the pink sky faded</i> ; No. 19; <i>framed</i> | 5 15 |
| Plates   | 81 | Kanagawa Oki nami ura, "The Great Uprising Wave on the Coast of Kanagawa"; <i>first edition, but the pink sky faded</i> ; No. 20; <i>framed</i>      | 21   |
| tegashis | 82 | Tōkaidō, Yoshida: Women in the Fuji-mi Tea-house looking at the mountain; <i>first edition</i> ; No. 22; <i>framed</i>                               | 2    |
| Kato     | 83 | Tōkaidō, Tago no ura, ryaku zu, "An Epitome of the Coast at Tago": Two junks propelled by oars in the foreground; <i>a late edition</i> ; No. 24     | 3    |
| tegashis | 84 | Sōshū Enoshima: The Village with the pagoda of the Shrine of Benten showing above the trees; <i>first edition</i> ; No. 25                           | 3 3  |
| do       | 85 | Sōshū Nakabara: Coolies passing a Buddhist stone shrine; <i>first edition</i> ; No. 26; <i>framed</i>  | 6 5  |
| Kato     | 86 | Sōshū, Shichi-ri-ga hama, "The Seven Ri (nearly 2½ miles) Beach"; <i>all in blue and green</i> ; <i>first edition but discoloured</i> ; No. 27       | 1 2  |
| tegashis | 87 | Sōshū Umesawa: A Group of Cranes; <i>first edition</i> ; No. 29; <i>framed</i>   | 5 10 |
| Cash     | 88 | Fukagawa Mannenbashi: Fuji seen through the bridge spanning a canal; <i>first edition</i> ; No. 31; <i>framed</i>                                    | 3    |
| tegashis | 89 | Aoyama, Enza Matsu: "A Cushion under the Pines." The Great Old Pine Tree; <i>first edition</i> ; No. 33; <i>framed</i>                               | 5    |
| do       | 90 | Kōshū Kajiki-sawa: The Lone Fisherman on a high-jutting crag; <i>first edition</i> ; No. 34  | 6 15 |
| do       | 91 | Shimo Meguro: A Little Village in the hills near Yedo. A Man with a mattock turning to look at Fuji; <i>first edition</i> ; No. 35; <i>framed</i>    | 4 10 |
| dundis   | 92 | Bushū Senjū: Two Men fishing by a weir; <i>first edition</i> ; No. 36; <i>framed</i>   | 5 15 |
| tegashis | 93 | Tsukuda-jima: The Artificial Island at the mouth of the Sumida River; <i>first edition</i> ; <i>the pink faded</i> ; No. 38; <i>framed</i>           | 3    |

- 110 94 Yedo Nihonbashi : Fuji seen from the Nihon bridge, looking up the canal with Yedo bridge in the distance ; *first edition* ; *Kato*  
No. 41
- 25 95 Yeto, Suruga-chō, Mitsui Mise, "The Store of Mitsui (the Mercer) in Suruga Street." Men repairing the roof ; *first edition* ; No. 42 *Katehwa*
- 210 96 Tōto, Suruga dai : A Hill in the centre of Yedo with travellers and porters passing along ; *first edition* ; No. 43 *Legask*
- 575 97 Ommaya gashi yori, Ryōgoku bashi Yūhi mi, "The Ryōgoku Bridge in the setting sun, seen from Ommaya gashi." A Ferry-boat crossing the Sumida river ; *first edition* ; No. 45 ; *framed* *do*
- 210 98 Sumida-gawa Sekiya no sato, "The Village of Sekiya" and three horsemen galloping against the wind ; *first edition* *Edmond*  
No. 46 ; *framed*

## SHOKOKU TAKIMEGURI.

"TRAVELLING AROUND THE WATERFALL COUNTRY." *Portion of a set published about 1827 ; full-size, upright ; signed ZEN HOKUSAI I-ITZU. The Order is that of De Goncourt.*

- 3 99 Shimotsuke, Kurokami-yama, Kirifuri no taki, "The Kirifuri or falling mist Cascade," with three men at the base looking up at it ; *first edition* ; No. 1 ; *framed* *Legask*
- 6 100 Kisokaidō. Ono no taki : A Straight Fall with sightseers standing on a bridge below ; *first edition* ; No. 2 ; *framed* *Katehwa*
- 5 101 Washū, Yoshino, Yoshitsune uma arai no taki, "The Yoshitsune Horse-washing Fall, Yoshino, Yamato" ; *first edition* ; No. 4 ; *framed* *Legask*
- 215 102 Tōto, Aoiga oka no taki, "The Holly-hock Hill Fall, Yedo," flowing out of a lake with lotus plants ; *late edition* ; No. 6 ; *framed* *Shark*
- 375 103 Sōshū Ōyama Rōben no taki, "The Rōben Fall," with men bathing in the pool ; *first edition* ; No. 7 *Legask*

## SHOKOKU MEIKYŌ KIRAN.

"VIEWS OF THE CELEBRATED BRIDGES OF VARIOUS PROVINCES," *full size, oblong, published 1827-30 ; signed ZEN HOKUSAI I-ITZU. The order is that of De Goncourt.*

- 35 104 Yamashiro, Arashiyama, Tōgetsu Kyō, "The Reflected Moon Bridge at Arashiyama," over the Katsura river lined by pines and cherry-trees in blossom ; *first edition* ; No. 1 *Kato*



- Kato 105 Kōzuke, Sano, Funa bashi, Fuyu, "The Bridge of Boats, Winter at Sano," swung into a curve by the strong current of the Tone river; *first edition*; No. 2 6 15
- do 106 Ashikaga, Guido-san, Kumo Kake Bashi, "The Hanging Cloud Bridge, Guido-san," a Bridge between cliffs, and above it a cloud descending into the valley; *first edition*; No. 3 4 5
- Sumida 107 Kumo Kake Bashi; another copy; *first edition* 2 16
- Plater 108 Hida, Etchū, Tsuru bashi, "The Hanging Bridge between Hida and Etchū," over the Fuji river; a man and woman crossing; *first edition*; No. 4; *framed* 7 7
- do 109 Tsuru bashi; another copy; *first edition*; with an added poem 2 15
- Kato 110 Suwō Kintai bashi, "Kintai Bridge" (Bridge of the Damask Girdle) over the Nishiki river at Iwakuni, a rain scene; *first edition*; No. 5 2
- Plater 111 Tōkaidō, Okazaki, Yahagi no hashi. The Bridge over the almost dry bed of the Yahagi river, and archers at practice; *first edition*; No. 6 2 14
- Daw 112 Yahagi no hashi; another copy; *first edition* 3 5
- Regashis 113 Kameido, Tenjin, Taiko bashi, "The Drum Bridge, Temple of Tenjin, Kameido," the Wistaria trellis and the SHINJI NO IKE or Pond shaped as the character for "Heart"; *first edition*; No. 7 2 10
- Kato 114 Taiko bashi; another copy; *first edition* 1 5
- Daw 115 Sesshū, Ajikawa guchi, Tempozan, "The Mouth of the Aji river at Tempozan," Ōsaka; with cherry-trees in blossom; *first edition*; No. 8 4 15
- Sumida 116 Ajikawa guchi, Tempozan; another copy; *first edition* 3 10
- Regashis 117 Sesshū, Temma bashi, "Temma Bridge" (at Ōsaka) on the Evening of the Festival of Lanterns; *first edition*; No. 9; *framed* 5 10
- Daw 118 Temma bashi; another copy; *first edition* 4 5
- Regashis 119 Echizen, Fukui bashi, built partly of wood and partly of stone across the Asuwa river, with porters and a horse crossing; *first edition*; No. 10 2 15
- Kato 120 Fukui bashi; another copy; *first edition* 1 15
- do 121 Mikawa, Yatsu hashi, "The Eight parts Bridge" over a swamp with iris blooming; *first edition*; No. 11 1 10

## SHIKA SHA-SHIN-KYŌ.

"A MIRROR OF THE IMAGERY OF THE POETS," *part of the set of ten in KAKEMONO-YE form; signed ZEN HOKUSAI I-ITZU; published in 1830. The order is that of De Goncourt.*

## 38 122 Harumichi no Tsuraki :

In a mountain stream  
Built by the busy wind  
Is a wattled barrier drawn.  
Yet it is but maple leaves  
Powerless to flow away.

*Yamawara*

The poet crossing the bridge watching the current, followed by two retainers ; *No. 1 ; framed*

## 31 123 Abe no Nakamaro :

When I look abroad  
O'er the wide-stretched "Plain of Heaven,"  
Is the moon the same  
That on Mount Mikasa rose  
In the land of Kasuga ?

*do*

The poet seated on the top story of a high tower, where he was held captive, but eventually made his escape ; *No. 2 ; framed*

54 124 Rikaku, or Li Tai Peh : *It is uncertain which poem is here presented, but it is probably one on "The Departure of a Friend," of which this is a crude translation :*

By a green mountain and rough paths I conduct you to the North cross-roads.  
The water falls down the rock wall and loses itself towards the orient.  
It is at this place we separate and I return alone walking painfully as it seems having 10,000 leagues to go.  
The soft breeze fans me and presently the sun goes down and I feel more deeply the shadow of separation, etc.

*do*

The poet gazing at the waterfall of LUH and his two boyish attendants preserving his balance at the edge of a precipice ; *No. 3 ; framed*

## 47 125 Sei Shonagon :

Though in middle night,  
By the feigned crow of the cock  
Some may be deceived :—  
Yet, at Ausaka's gate  
This shall never be allowed.

*Antenna*

MŌSHŌKU, a Chinese Prince fleeing from his enemies arrives at a closed barrier only opened at cock-crow, when his retainer KEIMEI imitates the crowing of a cock and brings out the guards who open the gate ; *No. 4 ; framed*

53 126 Tōba, or Su She, the Chinese Official and Caligraphist who, after rising to fame and high rank, was degraded and banished to the Island of Hainan. The scene here depicted is the down-hearted exile on horseback on a rocky crag overhanging the sea watching the sea-gulls in a snow-storm and wishing he could use their wings to fly home ; behind him is a solitary attendant in winter garb ; *No. 5 ; framed*

*Shaw*



## HYAKUNIN ISSHU UBAGA ETOKI.

"THE HUNDRED POEMS EXPLAINED BY THE NURSE." *Portion of the uncompleted set of twenty-seven sheets, full size, oblong; signed ZEN HOKUSAI MANJI; published in 1839. The order is that of De Goncourt.*

127 Poem, by Jitō Tennō :

Spring it seems has passed  
And the Summer come again ;  
For the silk white robes,  
So 'tis said, are spread to dry  
On "The Mount of Heaven's Perfume."

People crossing a narrow stream and strips of material  
bleaching in the distance ; *first edition ; No. 2*

128 Poem, by Kakinomoto Hitomaro :

Ah ! the foot-drawn trail  
Of the mountain-pheasant's tail  
Drooped like down-curved branch !—  
Through this long, long-dragging night  
Must I keep my couch alone ?

Men dragging nets up a mountain stream ; *first edition ; No. 3 ; framed*

129 Poem, by Sarumaru Dayū :

In the mountain depths  
Treading through the crimson leaves,  
Cries the wandering stag.  
When I hear the lonely cry,  
Sad,—how sad,—the Autumn is.

Women passing through the mountains in autumn, stopping  
to listen to the stag's cry ; *first edition ; No. 5 ; framed*

130 Poem, by Chūnagon Yakamochi :

If the "Magpie Bridge,"—  
Bridge by flight of magpies spanned,—  
White with frost I see :—  
With a deep-laid frost made white :—  
Late, I know, has grown the night.

Men on a junk watching the flight of magpies at nightfall,  
the men being in Chinese costume, and the whole setting  
Chinese ; *first edition ; No. 6 ; framed*

131 Poem, by Abe no Nakamaro :

When I look abroad  
O'er the wide-stretched "Plain of Heaven."  
Is the moon the same  
That on Mount Mikasa rose,  
In the land of Kasuga ?

The poet detained as a prisoner, and watched by respectful  
guards standing on a hill looking out to sea ; *first edition ; No. 7 ; framed*

## 132 Poem, by Ono no Komachi :

Colour of the flower  
Has already passed away  
While on trivial things  
Vainly I have set my gaze,  
In my journey through the world.

A group of peasants outside a house engaged in the ordinary  
drudgeries of life ; *late edition* ; No. 9 ; *framed*

Sugawara

## 133 Poem, by Sōjō Henjō :

O ye Winds of Heaven  
In the paths among the clouds  
Blow, and close the ways,  
That we may these virgin forms  
Yet a little while detain.

Two daughters of nobles in the NIINAME MATSURI, a sacred  
dance performed in the eleventh month when the new rice  
is offered to the KAMI ; *first edition* ; No. 12 ; *framed*

Hall

## 134 Poem, by Ariwara no Narihira :

I have never heard  
That, e'en when the gods held sway  
In the ancient days,  
E'er was water bound with red  
Such as here in Tatta's stream.

Peasants crossing a bridge over the Tatsuta river in autumn,  
when maple leaves float on the stream ; *first edition* ; No. 17 ;  
*framed*

Sugawara

## 135 Poem, by Fujiwara no Toshiyuki :

Lo the gathered waves  
On the shores of Sumi's bay !  
E'en in gathered night,  
When in dreams I go to thee,  
I must shun the eyes of men.

A great junk with sail spread passing up the Bay of Suminoe  
in Settsu ; *first edition* ; No. 18

do

## 136 Poem, by Motoyoshi Shinnō :

Now, in dire distress,  
It is all the same to me !  
So, then, let us meet  
Even though it costs my life  
In the Bay of Naniwa.

Two women standing near the tide gauges on the shore of  
the Bay of Ōsaka, and a man pulling along a laden ox ; *first*  
*edition* ; No. 20 ; *framed*

Edumina

## 137 Poem, by Kan Ke (Sugawara no Michizane) :

At the present time,  
Since no offering I could bring,  
Lo, Mount Tamuke !  
Here are brocades of red leaves  
At the pleasure of the god.

His bullock cart and servants waiting while the poet visits  
the temple in attendance on the Emperor ; *first edition* ;  
No. 24

Sugawara

138

## Poem, by Bunya no Asayasu :

In the autumn fields,  
When the heedless wind blows by  
O'er the pure white dew,  
How the myriad unstrung gems  
Everywhere are scattered round.

Women in a boat gathering water-lilies ; *first edition ;*  
*No. 37 ; framed*

## ORIGINAL DRAWINGS,

for the key blocks of "THE HUNDRED POEMS EXPLAINED BY THE NURSE,"  
left by Hokusai on his death ; all but one signed ZEN HOKUSAI MANJI.

139

## Poem, by Sosei Hōshi :

Just because she said  
"In a moment I will come,"  
I've awaited her  
E'en until the moon of dawn,  
In the long month, hath appeared.

Scene of a valley in the light of the full moon ; on the left  
a man with a rosary in his hands behind his back, ascending  
a steep path towards a belfry, following a man with a torch ;  
in the middle distance a woman is leaning on the HASHIRA  
of a thatched house looking out over the fields ; *No. 21 ;*  
*framed*

## 140 Poem, by Chūnagon Atsutada :

Having met my love,  
Afterwards my passion was,  
When I measured it  
With the feelings of the past,  
As if then I had not loved.

Scene in the grounds of a temple, one of the great trees  
railed round, and GOHEI twisted round the stem, a stone  
SHISHI beside it ; facing the tree a woman with three lighted  
candles on her head, her hair down her back, on high clogs,  
with hammer and nail about to drive the nail into the tree  
to injure a faithless lover. This magical ceremony, USHI  
NO TOKI MAIRI, "Praying at the hour of the Ox" (two in  
the morning) is an interesting form of vindictive homœo-  
pathic magic ; *No. 43*

## 141. Poem, by Akazome Emon :

Better to have slept,  
Care-free, than to keep vain watch  
Through the passing night,  
Till I saw the lonely moon  
Traverse her descending path.

A Court lady in her night clothes passing along a RŌKA or  
covered way to her bed chamber, attended by a servant with  
a lantern, and another carrying a box ; *No. 59 ; framed*



## 142 Poem, by Gon-chūnagon Masafusa :

On that distant mount  
O'er the slope below the peak,  
Cherries are in flower :—  
May the mists of hither hills  
Not arise to veil the scene.

The crest of a hill under a great cherry tree, a woman watering a little garden patch, another with a baby on her back and tub on her head going to fetch more water, sight-seers ascending, and one man seated on the back of a sprawling coolie, beside another admiring the scene ; *unsigned* ; No. 73

## OTHER ORIGINAL DRAWINGS.

*On Paper, signed HOKUSAI.*

- 143 **Preparing to Ford the Ōi River** : Three Men getting on to the shoulders of those who carry them over, a fourth lifting a box, and a horse standing waiting ; slightly tinted ; *framed*

\* \* This subject may be found in Hokusai's TŌKAIDŌ GO-JU-SAN TSUGI on the Shimada and Okabe views.

- 144 **The Ferry Boat** : Two Men poleing a boat across a river, with passengers and a horse on board, and an egret overhead ; slightly tinted ; *framed*

\* \* This subject is also in Hokusai's TŌKAIDŌ on the Hiratsuka and Ōiso views.

- 145 **A Traveller and his Porter** standing by the walled-up and wattled bank of a river, on an embankment with a rice field beyond, and another traveller passing along ; slightly tinted ; *framed*

- 146 **Kakemono** : A Carp and water weeds, in colours on silk ; *signed YEDO, GWAKYŌ JIN HOKUSAI ; in box* (2)

- 147 **Kanatehon Chushingura**, "The Loyal League, a Copy for Imitation." *Complete Set of eleven sheets ; full-size, oblong ; publisher's sign of TSURU-YA ; first edition ; the first sheet seal dated Tiger 4 = 4th month, 1806* (11)

- 148 **Thinning out Iris** : A Group of Four Women standing in a shallow pond thinning out plants which are just coming into flower, and a man with baskets full of plants standing on the bank looking at the peerless mountain in the distance ; *full-size, oblong ; unsigned ; framed*

- 149 **Quarter-block Tōkaidō** : Two of the double-size prints and two of the quarter-block prints from the first edition of this set, with poems on the blocks, and eight quarter-block prints of a later edition without poems ; *signed GWAKYŌ JIN HOKUSAI* (12)

- Legaskis* 150 **Kakemono-ye**: A Female Diver coming to the surface of the sea holding up an awabi shell in one hand, and a chisel between her teeth; *signed GWAKYŌ JIN HOKUSAI; framed* 11
- do* 151 **Half-block Kwa-chō**: KOCHŌ AND BARA. A Yellow Bird poised on the branch of a rose bush, with pink and white splashed with pink flowers; *first edition; signed ZEN HOKUSAI I-ITZU; framed* 2 15
- do* 152 **Ōji**: A double-page Book Illustration.—**Fuji from Inume Pass**. A small reproduction of one of the Thirty-six Views of Fuji.—**The Musashi Tama River** and a Man pounding clothes; *one of a half-block set.—A Surimono, signed GWAKYŌ JIN HOKUSAI; a reprint* (4) 1 12
- Lewis* 153 **A Mother and Child**, the mother seated holding the child, and looking round at a little boy with a drum; *signed HOKUSAI I-ITZU.—Two Kirins galloping along.—A Group of Monkeys as the ROK'KASEN, and an attendant; the last two signed GWAKYŌ JIN NO FUDE; all probably published after Hokusai's death* (3) 18

## SHIGENOBU (Yanagawa), 1786–1832.

- Legaskis* 154 **Takenouchi no Sukune**, holding in his arms the infant Emperor Ōjin as a fox child; *full-size, upright; signed YANAGAWA SHIGENOBU* 10

## KWAZAN (of Ōsaka), c. 1830.

- Sharp* 155 **Umeji of Ōmi-ya** in the guise of a flower seller at the Geisha's Festival, with a bundle of flowers on her head and a bunch in her hand; HOSO-YE; *from a set of NERIMONO, "The Festival Car"; signed KWAZAN* 7
- \* \* \* The work of this artist is rare, and almost wholly confined to Surimono.

## HIROSHIGE (Ichiryusai), 1797–1858.

- Legaskis* 156 **Kawasaki**, first TŌKAIDŌ series; *first state, No. 3; a brilliant impression* 8 5
- do* 157 **Yoshiwara**, first TŌKAIDŌ series; *first state, No. 15* 1 14
- do* 158 **Yokkaichi**, first TŌKAIDŌ series; *first state, with shadow on the man's cloak; No. 44* 5 15
- do* 159 **Shōno**, first TŌKAIDŌ series; *first state, No. 46; a very fine copy* 9 10
- Edmunds* 160 **Ōtsu**, first TŌKAIDŌ series; *first state, with hill in the background; No. 54* 2 18

- 5 5 161 Seta, Sekishō, "Sunset at Seta"; first ŌMI HAKKEI series; *first edition; a good copy; framed* Inagaki
- 9 162 Yabase, Kihan, "Returning Boats at Yabase"; first ŌMI HAKKEI series; *first edition; a brilliant impression; framed* Gadsden
- 6 163 Katata, Rakugan, "Homing Geese at Katata"; first ŌMI HAKKEI series; *first edition; framed* Inagaki
- 15 10 164 Haneda, Rakugan, "Homing Geese at Haneda"; YEDO KINKŌ HAKKEI series; *with one poem signed MIKAWA CHŌ JŪ TAI HAI DŌ NOMIMASU; framed* Slater
- 3 5 165 Asakusa Tampo, Tori no machi, "Festival of the Cock, Asakusa rice fields," a cat watching the procession; *one of the "Hundred Views of Yedo"; first edition; framed* Inagaki
- 31 166 Awa no Naruto, "The Whirlpool of Awa." Triptych; *full-size, upright; signed HIROSHIGE; sealed TŌKAI NO IN; and seal dated Snake 4 = 1857; framed* J. J. J.
- 2 5 167 Original Drawing: KANAGAWA, a tinted drawing on paper for a half-block TŌKAI DŌ set; *signed HIROSHIGE; framed* Clark
- 6 5 168 Original Drawing: GYŌTOKU SHIO HAMA, "The Salt-beach, Gyōtoku," near Yedo, in colours on silk; *signed HIROSHIGE; framed* Melby
- 7 5 169 Original Drawing: YABASE, with sailing boats moored in the lee of Ishiyama, in colours on silk; *signed ICHIRYŪSAI, sealed HIROSHIGE; framed* Kato
- 8 170 Original Drawing: FUJI FROM ENOSHIMA, where a Woman is standing on the balcony of a tea-house looking at the mountain, in colours on silk; *signed HIROSHIGE; sealed RYŪSAI; framed* Higginbotham

## VARIOUS.

- 171 A Surimono: Mask of Okami; *sealed KUNINAO.—Wakamatsu of Daimanji-ya on parade with KAMURO and SHINZŌ; signed KORYŪ.—A Sea Coast Scene: Drawing on paper; signed MANRŌJIN* (3) Passed

## BOOKS.

- 1 4 172 Hokusai: Mangwa. Fifteen vol. complete, edition of 1878, when the last vol. was first published; *all tinted in pink* (15) Kato
- 1 10 173 Hokusai: FUGAKU HYAK'KEI, "One Hundred Views of Fuji," 3 vol. *an early edition all in black and grey; good sharp impressions* (3) de



- Kato* 174 **Hokusai**: TŌKAI DŌ GO-JŪ-SAN TSUGI, "The Fifty-three Stations of the Tōkaidō," 1 vol. with 54 single or double page views, tinted pink, no date 1 14
- Clark* 175 **Morikuni**: UMPITSU SOGWA. Rapid brush Drawings, vol. I and III of a set of 3, Ōsaka, 1749, black and white; in one. —GWAKŌ SENRAN, WAKAN MEIGWA EN, and YEHŌN HITSUYO, 3 vol. of copies of Masterpieces, in one, black and white (2)
- 176 **Selyō**: TOKYOKU SHICHIGEN SHU, "Songs for the Harp," illustrated in colours, 1 vol. 1813; signed SEIYŌ. —FUSO MEISHO ZUE, "Poems on the Celebrated Views of Japan," 1 vol. 1840, illustrated views in colours by SEIYŌ (2) 14
- Hutchinson* 177 **Isai**: ISAI GWASHIKI, 1 vol. 1864, black and white. —KWA-CHO SAN-SUI, Flowers, Birds, Land and Water, vol. III of a set of 5. —**Yeitaku**: BAMBUTSU HINAGATA GWAFU, vol. 5 of a set of 5. —**Toyokuni**: YEHON JISEI YOSOOI, "Picture Book of the Latest Fashions," vol. II of a set of 2, 1802, in colours; signed UTAGAWA ICHIIYOSAI TOYOKUNI (4) 14

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TORII SCHOOL.

- 179 Theatrical Scene; *oblong, coloured by hand; unsigned*; and two men fishing; *black and white* (2) *do*

HARUNOBU (Suzuki), d. 1770.

- 180 Seirō Bijin Awase: "Beauties of the Tea-houses compared"; *five single page illustrations in colours; published 1770; unsigned* (5) *Kato*
- 181 Seirō Bijin Awase: Another five (5) *do*
- 182 Jō and Uba: An Ukiyo-ye Analogue, two boys beside a pine tree on the sea shore, one playing a flute and the other tying up his WARAJI, a basket beside the former and a rake in front of the latter; *medium size, almost square; without title or text; signed HARUNOBU* *Pickering*
- 183 An Oiran as Kinkō, seated on the back of a carp in water, reading a scroll; *large size, almost square; without title or text; signed HARUNOBU; a late impression* *Kato*

KORYUSAI (Isoda), 1720-c. 1782.

- 184 Original Drawings: Five in black and white for a series of Birds and Flowers; *unsigned* (5) *Pickering*
- 185 Niwaka Characters: Five Women as the five male poets of the ROK'KASEN, four of them in attendance on Yasuhide; *medium size, almost square; one of the set SEIRŌ NIWAKA KYŌGEN TSUKUSHI; and two other prints; the one framed a reprint* (3) *Clarke*

## SHUNSHŌ (Katsukawa), 1724-1792.

- Getting* 186 Theatrical Duo: Matsumoto Kōshirō II and Bandō Mitsugorō I, both as male characters in front of a dadoed background; *two sheets of a set of three* HOSO-YE; and Ichikawa Monnosuke II beside a bullock cart; HOSO-YE; *both signed* SHUNSHŌ (2) 1 12
- Clarke* 187 Ichikawa Danjūrō V in male character under an umbrella covered in snow, and in male character standing before a hoarding through which bamboo is seen; *both* HOSO-YE; *signed* SHUNSHŌ (2) 3 10
- do* 188 Ichikawa Danjūrō V in three male characters, standing before a Yoshiwara cage; standing drawing a sword; and standing watching a spider on its web on a pine tree; *all* HOSO-YE; *signed* SHUNSHŌ or KATSU SHUNSHŌ (3) 2
- Negashiki* 189 Ise Monogatari: Narihira abducting the Lady Takako away from Court, and five other single page illustrations; *in colours; four of the six signed* (6) 6 5

SHUNKŌ (Katsukawa), *worked c.* 1765-1790.

- do* 190 Ichikawa Danjūrō V in male character standing under a pine tree; and Sawamura Sawazō as a man standing before a straw fence holding a bag in his outstretched hand; *both* HOSO-YE; *signed* SHUNKŌ 2 10
- Kato* 191 Ichikawa Ebizō as a SAMURAI walking under an umbrella in a garden in snow; and Onoye Matsusuke as a woman standing in a house, with hand on a sword, bamboo under snow in the garden; *both* HOSO-YE; *signed* SHUNKŌ (2) 1 15

SHUNJŌ (Katsukawa), *worked c.* 1780-1790.

- Negashiki* 192 Bandō Toyokichi as a Wrestler standing holding a closed fan; HOSO-YE; *signed* SHUNJŌ 2 5

## SHUNZAN and SHUNYEI.

- Clarke* 193 Kisen Hōshi, seated, with a poem; *oblong; signed* KATSU SHUNZAN; Osagawa Tsuneyo in female character, holding a GAKU with the MON of the Prince of Sōma; HOSO-YE; *signed* SHUNYEI (2) 2

## SHUNTEI (Katsukawa), 1764-1820.

- Negashiki* 194 Mongaku Shōnin doing penance under the waterfall of Nachi, being assisted by the Acolytes of the God Fudō.—Chinzei Hachirō Tametomo Hachijō-jima ni oite yunzei no zu: "The Strong archer Tametomo at Hachijō island," being assisted with his armour, on the approach of Kanō Mochimitsu's fleet; *both full-size upright; signed* SHUNTEI (2)



- 10 195 **Kusunoki Masashige** giving his young son Masatsura his last present of a book on war strategy at Sakurai; and one sheet of a battle scene; *triptych*; both signed SHUNTEI (2) *Tsuquaki*

SHUNSEN (Kashōsai), worked c. 1790-1829.

- 1 196 **Snow Scene: Sumida River** and a woman stepping on to a boat; **Theatrical Duo: Ichikawa Danjūrō VI** as Komurasaki and Onoye Kikugorō II as Gompachi; both signed SHUNSEN (2) *do*

- 4 10 197 **Chūshingura**: Ten Scenes from a set of eleven, Act IV missing, *oblong*; each signed KATSUKAWA SHUNSEN, and Act IX from another set, similar; signed SHUNSEN (11) *Kato*

KIYOMITSU and KIYONAGA.

- 2 8 198 **A Woman** kneeling and holding up a puppet of the actor Bandō Hikosaburō III; HOSO-YE; signed TORII KIYOMITSU.—**Ichikawa Danjūrō V** as Kudō Suketsune holding up a sheathed sword in his left hand; HOSO-YE; signed TORII KIYONAGA (2) *do*

KIYONAGA (Torii), 1752-1813.

- 3 7 6 199 **Viewing Wistaria**: A Young Lady, a lady in a travelling hat, a female servant and a page boy under a trellis of wistaria; *one sheet of a triptych*; *full-size, upright*; signed KIYONAGA.—**Robing a Bride**; *small size, almost square*; signed KIYONAGA (2) *Pickering*

MASANOBU (Kitao), 1761-1816.

- 1 10 200 **Takikawa of Ōgi-ya** on parade at the New Year, *one page from YOSHIWARA KEISEI SHIN BIJIN JIHITSU KAGAMI*, "Celebrated Women of the Tea-houses and their hand-writing." On the HASHIRA is an inscription, translated: "May Peace and Prosperity come on this Feast of Inari, a prayer reverently said by Dai Sōzu Kwanshō" and the date "Hare year, 2nd month, 1st horse day," that is, the horse day preceding the Feast of Inari = March, 1783; *unsigned* *Shank*

SHUNCHŌ (Katsukawa), worked c. 1770-1790.

- 2 6 201 **Two Ladies** under an umbrella, walking in the environs of Yedo, and a woman with a toy wind wheel pausing to look round at them; *full-size, upright*; signed SHUNCHŌ.—**Shinobazu**: A Lady, a nurse with a child on her back, and a boy walking round the lake; *small size, almost square*; *from a YEDO HAKKEI set*; signed USHIDŌ SHUNCHŌ (2) *Kato*

## UTAMARO (Kitagawa), 1754-1806.

- Clarke 202 Seirō Niwaka : Three sheets from three separate heptptychs ;  
signed UTAMARO (3) 1 2
- do 203 Two Lovers, three-quarter length figures, he behind her with  
his arm over her shoulder trying to get from her a letter ;  
on a grey wash ground ; full-size, upright ; signed UTAMARO 4 10
- Lockering 204 O Ume and Kumenosuke, three-quarter length figures back  
to back ; and Kajiwaru Genda and Geisha Umegaye,  
he looking down on her ; both full-size, upright ; from the  
series JITSU KISI IRO-NO-MINA-KAMI, "True Rivals in the  
course of love" ; signed UTAMARO 4
- Regaskis 205 Karakoto of Chōji-ya, half-length figure of the Beauty turned  
to the right and her KAMURO behind her ; without back-  
ground ; full-size, upright ; signed UTAMARO 2 10
- Kato 206 The Seven Ri Beach : the centre sheet of a triptych, two  
women beside a third on horseback ; full-size, upright ;  
signed UTAMARO 3 5
- Regaskis 207 The Boys' Festival, Fifth Month : A Woman standing behind  
another on her knees holding up a little boy to see the  
various things displayed for the occasion, and a little girl  
behind them ; medium size, upright ; one of a set MEIKUN  
GOSETSU NO ASOBI, "Amusements of the Five Seasons in the  
Tea-houses" ; signed UTAMARO 2 8
- do 208 Suita-dōshi Kawasoi Yanagi, "Lovers on the Willow River-  
bank," half-length figures of Chōsaku and his wife Kame,  
each holding rice pounders ; small size, upright ; one of a  
set TOKIWAZU JŌRURI SHŪ, "A Collection of the Tokiwazu  
Lyric Dramas" ; signed UTAMARO 2 15
- do 209 Mimeguri Kaichō Hōnō Mitate Goshō-guruma, "Seeing  
off on a journey to the opening of a shrine of a Temple,"  
right hand sheet of a triptych, three attendants of a noble  
lady standing beside a GOSHŌ-GURUMA ; full-size, upright ;  
signed UTAMARO 2 12
- Slater 210 Cherry Blossoms at Mukojima : one sheet of a triptych,  
a man standing in a boat poleing it alongside another boat by  
a watted bank and a GEISHA making SHAGAMI to the occu-  
pants of the outside boat, while her maid with her SAMISEN  
case is speaking to the man ; full-size, upright ; signed  
UTAMARO 3
- \* \* \* From the Gookin collection.
- Clarke 211 Michinoku Tama River : A Woman with a little boy in her  
arms standing watching a flight of CHIDORI startled by a boy  
on his knee clapping his hands ; full-size, upright ; one of a  
set FŪRYŪ MU TAMA-GAWA ; signed UTAMARO 2 1

- 116 212 O Han and Chōyemon, Two Lovers, he carrying her on his back, three-quarter length figures; HASHIRAKAKE; signed UTAMARO; framed *Sharke*
- 118 213 Shinowara of Tsuru-ya and Kisegawa of Matsuba-ya as Asahina and Soga no Gorō, the former holding a TOBAKOBON and the latter seated, with a KAMURO holding a candlestick; *small size, upright*.—Tsurureki of Tsuta-ya, half-length, with a KAMURO; *bust only, small size, upright*; both signed UTAMARO (2) *Ruke*
- 48 214 Ōi and Idesaiyo of Ebi-ya: Half-length and Bust Portraits, the former holding a fan, the latter a SAMISEN; *small size, upright*.—Ladies as the Gods of Felicity, one as Bentei with the BIWA, and another beside a stag as Jurojin; *one sheet of a triptych, the first signed* UTAMARO (2) *Kato*
- 65 215 Nishikido of Tama-ya on parade with two SHINZŌ in the rear and a KAMURO on each side passing to the left; *full-size, upright*; *one of a set* YUKUN DESSOME HATSU ISSHO, "The first going out of Courtezans in New Clothes."—Takikawa of Ōgi-ya, on one knee, holding a SAKÉ cup and a pipe; *small size, upright*; both signed UTAMARO (2) *Nagasaki*
- 13 216 The Interior of Ōgi-ya: The right-hand sheet of a triptych, dated 6th month, 1806.—A Lady entertaining Daikoku and Ebisu, apparently one sheet of a triptych; both signed UTAMARO (2) *Smith*

## UTAMARO II, 1806-1835.

- 7 217 Gathering Salt Water. Triptych: Five women on a beach, four with pails slung on rods to carry on the shoulders, the one on the right talking to a man, and one on the left with a baby at her back standing before a fire; *full size, upright*; signed UTAMARO (3) *do*
- 3:26 218 Fuji no Shirotsake, "The white sweet wine of Fuji," *one sheet of a triptych*.—Yosoi of Matsuba-ya, half-length, with her KAMURO.—Ōi-gawa, a woman's procession crossing at the ford, *oblong*; all signed UTAMARO (3) *Haggenbor*

## KIKUMARO (Kitagawa), worked c. 1789-1829.

- 215 219 Tsukioka of Hyōgo-ya, half-length, facing to the right, nursing a doll, inset in a circle Ariwara no Narihira as one of the ROK'KASEN.—Segawa and Ichikawa of Matsuba-ya, three-quarter and half-length, one holding a branch of cherry blossom with poems attached, the other a pot of SAKURASŌ (Primula cortusoides).—Tamakushi and Shiratama of Tama-ya, three-quarter and half-length, one under her quilt; all signed KIKUMARO (3) *Smith*



- Regaskis* 220 A Noble Lady and four attendants cherry viewing, *one sheet of a triptych*.—Two Women standing, with fire flies darting about, *probably a sheet from a triptych*; both signed TSUKIMARO (2) 1 15

## HIDEMARO and SHIKŌ.

- Smith* 221 A Mother, holding out a crying child; signed HIDEMARO.—Tsukioka of Hyōgo-ya standing beside a mosquito curtain fanning her bosom and her KAMURO pointing to a flower arrangement; *medium size, upright*; signed SHIKŌ (2) 3

## YEISHŌ (Hosoda), worked c. 1790–1800.

- Regaskis* 222 A Woman on her knees arranging her hair pins with her right hand and leaning her left hand on an upright pipe; *one of a small set, almost square, with yellow ground*, FŪZOKU JŪ-NI GATSU, "Customs of the Twelve Months"; signed YEISHŌ 3 5

## YEIRI (Rekisentei), worked c. 1789–1810.

- Smith* 223 Cheng She Wang Ti under a Pine Tree. An Ukiyoe Analogue. The right and left hand sheets of this triptych; *full size, upright*; signed REKISENTEI YEIRI (2) 1 8

## KIYOMINE (Torii), 1788–1869.

- Kato* 224 The Tea-house of Ichiriki, Gion Street, Kyōto. Triptych. View of the garden in front of the house and Yuranosuke playing blind-man's-buff with the girls; *full size, upright*; signed Kiyomine (3) 5 5

- Sumson* 225 Karauta of Chōji-ya, seated writing.—Masanagi of Tama-ya on one knee arranging chrysanthemums; *both full size, upright*; signed Kiyomine (2) 1 12

- Kenichiro* 226 A Woman playing a taiko, under a branch of cherry blossom; *full size, upright*; signed TORII Kiyomine.—Flying Cranes: a lady on the sea beach flying the birds with labels on their legs after the manner of Yoritomo; *two sheets of a triptych*; *full size, upright*; signed Kiyomitsu (3) 2 10

## TOYOHIRO (Utagawa), 1765–1830.

- Smith* 227 Yedo Hakkei: Three of the set ATAGO NO AKI NO TSUKI, ASAKUSA NO BANSHŌ, and SHIBAURA KIHAN; *small size, almost square*; signed TOYOHIRO (3) 1 12

- 218 228 Tōkaidō Hakkei : YOSHIWARA RAKUGAN, en suite with the foregoing.—Three Ladies, two standing and one kneeling, about to write on fan leaves ; *one of a triptych ; both signed TOYOHIRO ; and another sheet of a triptych, framed* (3) *Segawa*

## TOYOKUNI (Utagawa), 1769–1825.

- 4 229 First Visit to a Temple : A Group of four Ladies, two of them leading with a little girl, in the grounds outside the main building of a temple ; *probably one sheet of a triptych ; full size, upright ; signed TOYOKUNI* *Smith*
- 4 5 230 A Woman as Bunya no Yasuhide on one knee, a lady behind her holding a Court cap and a girl holding an incense burner ; *full size, upright ; one of a set FŪRYŪ ROK'KASEN ; signed TOYOKUNI* *Murakami*
- 3 5 231 Segawa Ronosuke as the OIRAN Takaō, on one knee under a purple drapery ; *full size, upright ; signed TOYOKUNI* *Segawa*
- 4 5 232 Kayoi Komachi : A Lady wearing the temple visiting head-dress carrying a bucket, with a branch of blossoming peach, and an open fan ; *full size, upright ; signed TOYOKUNI* *Meinertzhagen*
- 2 2 233 Segawa of Matsuba-ya standing outside the house, and Ichikawa of the same house on parade and passing the house, each with patrons, SHINZŌ, and KAMURO ; *two of a set, full size, upright ; signed TOYOKUNI* (2) *Segawa*
- 1 1 234 A Noble Lady seated and two attendants standing in front of a screen painted with bamboo.—A Group of Four Women around the ENGAWA of a house ; *two sheets from separate triptychs, full size, upright ; both signed TOYOKUNI* (2) *Kato*
- 1 4 235 A Women's Procession viewing Fuji ; *three sheets of a pentptych, full size, upright ; signed TOYOKUNI* (3) *Segawa*
- 1 236 Chūshingura : Four Scenes, from a set ; *full size, oblong ; signed TOYOKUNI* (4) *do*

\* \* This set is very rare.

- 14 237 The Settsu Tama River : A young Lady standing talking to a woman leaning on the bar for beating cloth ; *medium size, almost square.—Three Women playing a Ken Game ; small size, upright ; both signed TOYOKUNI* (2) *Pickens*
- 3 238 Komurasaki, seated, playing a SHAKUHACHI and her KAMURO offering a cup on a stand ; inset a portrait of ONOYE YEISABURŌ as Shirai Gompachi, her lover ; *full size, upright, dated Hare 2 = 1807.—Two Ladies under an umbrella on a bridge covered with snow ; full size, upright, dated Tiger 12 = 1806 ; both signed TOYOKUNI* (2) *Kato*

- Merrie Lyapun* 239 **Takemura of Ōgi-ya** walking in the snow under an umbrella held by a man-servant and followed by her two KAMURO.—**Somegawa of Kaga-ya** on parade beside a man-servant holding a KAMBAN, and two KAMURO in the rear; *both full size, upright; signed TOYOKUNI* (2) 110
- Cooper* 240 **Segawa Rokyō** as a woman dancing under a blossoming plum-tree; *full size, upright.* — **Chūshingura, Act II,** Rikiya and Konami's love scene; *small size, upright; both signed TOYOKUNI* (2) 144
- Regaskie* 241 **Bandō Mitsugorō II** as Tawara Tōda Hidesato standing before a KOTO; as a YAMABUSHI waving a fan; and as a man standing under a temple TORII holding a silk winder; *all full size, upright; signed TOYOKUNI* (3) 1 2
- do* 242 **Iwai Hanshirō IV** as Nakai Oritsu, a female robber with a basket on her back; and as a female Court Attendant carrying a box.—**Iwai Kumesaburō** as a woman standing by the sea holding a KAMURI on a silk wrap; *all full size, upright; signed TOYOKUNI* (3) 1 6
- Clark* 243 **Two Actors** in private life on the garden front of a house by an iris pool.—**Theatrical Duo:** Bandō Mitsugorō II and Iwai Hanshirō IV, the latter as a woman on one knee showing the former, as a man, a picture; *both full size, upright; signed TOYOKUNI; the last framed* (2) 10

## TOYOKUNI (Gosotei), 1777–1835.

- Regaskie* { 244 **Bandō Shūchō** (afterwards Mitsugorō IV) as one of the OTOKODATE standing in front of a blue landscape; and **Ichikawa Sanchō** (Danjūrō V) as another; *full size, upright, from a set GONIN OTOKO; signed TOYOKUNI* (2) 1
- 245 **Bandō Mitsugorō II** as KAJINO CHŌBEI standing under a blossoming cherry-tree holding a picture of Shirai Gompachi.—**Ichikawa Danjūrō V** as a seller of potted flowers; *both full size, upright; signed TOYOKUNI* (2)
- Kato* 246 **Tamagawa Aki no Tsuki**, “Autumn Moon, Tama river.” A curving stream and men fishing from boats, and another wading in the stream; the moon with a cloud passing over it lighting up Fuji's snowy crest; *full size, oblong, one of the MEISHO HAKKEI set; signed TOYOKUNI.* 7 10

## KUNISADA (Utagawa), 1786–1864.

- Sharp* 247 **Sawamura Tosshō** as KO NO MORONAO.—**Bando Mitsugorō II** as a man with a broom sweeping.—**Matsumoto Kōshirō V** as a man seated by a blossoming peach; *full size, upright; signed GOTOTEI KUNISADA* (3) 10



- 248 Ichikawa Komazo III as CHITOSE, a man seated on a stage in front of pines. — Onoye Kikugorō III as Yoshitsune fighting with Benkei. — Yoritomo's Hunt around Fuji, with Nitta no Shirō on the boar, *one sheet of a triptych; all full size, upright; signed* GOTOTEI KUNISADA (3) *Legaski*
- 249 Ushiwaka on Gojo Bridge: A Woman seated looking in a folding mirror; and another print of a Woman stooping; *all signed* GOTOTEI KUNISADA (3) *do*
- 250 Three Figures of Women, with landscape backgrounds; *full size, upright; all signed* KŌCHŌRŌ KUNISADA (3) *do*
- 251 Shadow Picture: A Woman standing in a strong ray of light falling through a window; and two other full-length figures of Women; *full size, upright; all signed* KŌCHŌRŌ KUNISADA (3) *do*
- 252 Chūshingura, Act VII; Prince Genji looking at a poem on a fan; and a Woman with a shō; *signed* KŌCHŌRŌ KUNISADA (2) *Goban*
- 253 A Woman reading a Letter, full-length figure; *signed* GOTOTEI KUNISADA; and Komachi dyeing cloth; *signed* KŌCHŌRŌ KUNISADA; *both framed* (2) *Legaski*
- 254 Four Women as Komachi; *full size, upright; signed* KŌCHŌRŌ KUNISADA; *framed, a pair in each frame* (2) *do*
- 255 Fuchū on the Tōkaidō; *small size, almost square; signed* KŌCHŌRŌ KUNISADA. — A Camp Scene, one sheet of a Triptych; *signed* KUNISADA, *changing to the second* TOYOKUNI. — A Woman with a fan, *from a* HYAKUNIN ISSHU *set; signed* KUNISADA, *changing to the second* ICHİYŌSAI TOYOKUNI (3) *do*
- 256 Ichimura Uzayemon XII as a SAMURAI carrying a bucket vase full of iris and looking at butterflies. — A Woman with a TSUZUMI. — A Woman as Ise no Osuke the poetess; *all signed* ICHİYŌSAI TOYOKUNI (3) *do*
- 257 Viewing Maples: Two Women under an umbrella; *signed* KŌCHŌRŌ TOYOKUNI. — A Triptych: Women by a flower stall outside the NIŌ-MON of a temple; *signed* TOYOKUNI, *and dated* 1853 (4) *do*
- 258 Four Prints, *each signed* TOYOKUNI, *and dated* Hare = 1855, Dragon = 1856, or Snake = 1857 *do*
- 259 An Actor as a TORI-OI playing a KOKYU; *signed* KŌCHŌRŌ TOYOKUNI. — An Actor as a woman with a fan. — A Woman and Child, with a landscape *by* HIROSHIGE; *the last two signed* TOYOKUNI; *all framed* (3) *Higginbo*
- 260 Four Prints, *each signed* TOYOKUNI, *and dated* Horse = 1858 (4) *Simso*

- Sharp* { 261 Prince Genji poleing along a boat; and A Woman with a fan; *both signed TOYOKUNI and dated Horse = 1858*; and A Fox Woman; *signed TOYOKUNI* (3)
- 262 Two large figures of Women; *signed TOYOKUNI and KUNISADA; in one frame*; and another full-length Woman; *signed GOKITEI SADAFUSA; framed* (2)
- gubottou* { 263 Sono Sugata Yukari no Atsushie; *three of this Genji series, full-size oblong; signed variously TOYOKUNI*; and a Book Title; *signed TOYOKUNI* (4)
- 264 Atsumori with Ogiya Kazousa and his wife Maki on the river bed at Kyōto; *two sheets of a triptych; signed TOYOKUNI; and dated Rat = 1852. — The Shinobazu Pond; full-size, oblong; one of a TŌTO MEISHO set; signed KUNIKAZU* (3)

## KUNISADA II, 1823-1880.

- gacki* { 265 Kotobuki Kyōgen: "In Praise of the Lyric Drama." Five sheets of the series of representations of Plays; *medium size, upright; signed BAICHŌRŌ KUNISADA, and dated Ox = 1865* (5)
- 266 Night Rain and Genji under an umbrella; *signed KUNIMASA, CHANGING TO THE SECOND KUNISADA; two Genji subjects; signed BAICHŌRŌ KUNISADA, one dated Snake = 1857; and three other prints; signed KUNISADA and dated 1861-4-5* (6)

## KUNIYOSHI (Utagawa), 1797-1861.

- etzjar* 267 The Great Storm at Daimotsu Ura: Triptych. Yoshit-sune and Benkei in a boat assailed by the Ghosts of the Taira whom they had defeated; *full-size, upright; signed ICHYŪSAI KUNIYOSHI* 2
- kurakawa* 268 The Ide Tama-gawa: Triptych. Three women wading the stream with YAMABUKI growing on the banks; *full-size, upright; signed ICHYŪSAI KUNIYOSHI* 15
- Sharp* 269 Kisokaidō, Hosokute: The place where the ghosts of the family of Sakura Sōgorō haunted their murderer Hotta Kozuke no Masanobu.—Teishō Daijin calling the NAMAZU to account for the recent earthquakes in Japan.—Nakasaina Sonja, one of the Rakan; *all full-size, upright; signed ICHYŪSAI KUNIYOSHI* 10
- Peters* 270 Shiraishi Banashi Katakai Uchi no zu: "View of a place where an enemy is judged." Triptych. Story of the Vengeance on the murderer Shiga Danshichi, who is being held by Shinobu, one of the daughters of the murdered man, while the other, Miyagino, attacks him, before an assembled court with Uji Joetsu as the judge; *full-size, upright, signed; ICHYŪSAI KUNIYOSHI, and dated Ox = 1853* (3)

- 271 Kusunoki Ashikaga Ō Kassen : "The Great Battle of the Ashikaga and Kusunoki." Triptych. Warriors engaged in personal combat before Ashikaga Takauji who is seated on the left ; *full-size, upright ; signed* ICHİYŪSAI KUNIYOSHI, *and dated* Hare = 1855 (3) *Carved*

- 8 { 272 Kidōmaru emerging from a bullock's hide in which he was ambushing Yorimitsu. — Ichikawa Kuzō as Kajiware Genda standing, in court dress, holding a fan. — **One of the Eight Heroes of Satomi**, full-length, standing, with a HACHIWARA between his teeth ; *all signed* ICHİYŪSAI KUNIYOSHI (3) *Sketch*

- { 273 Seven Sheets from Triptychs ; *signed* ICHİYŪSAI KUNIYOSHI (7)

- 10 274 A Fan Print, two sheets of comic figures, and four others ; *all signed* ICHİYŪSAI KUNIYOSHI (7) *Sharp*

## KUNIYASU (Utagawa), 1806-1836.

- 12 275 Nakamura Takichi as a woman under an umbrella. — **Two Women** cultivating silk worms. — **Ichino-Tani**, Yoshitsune's descent at the rear of the castle, one sheet of a triptych ; *all signed* KUNIYASU ; and **A Woman** ; *signed* IPPŌSAI KUNIYASU (4) *Grotesque*

## UTAGAWA SCHOOL.

- 6 276 Shiba Niō-mon, centre sheet of a triptych, actors in private dress outside the gate ; *signed* KUNINAO. — Iwai Shijaku as the OIRAN Takao on a bridge ; *signed* KUNIHIRO. — **A Fan Print** ; *signed* KUNISADA (3) *Pickering*

- 16 { 277 Yoshitsune on horseback in full armour. — **A Woman on the Beach** and CHIDORI flying ; and **A gathering of Nobles** ; *all signed* GOUNTEI or GYOKURANSAI SADAHIDE ; and **Kashima Daijingu** in Hitachi ; *an oblong landscape copied from Hiroshige's Sixty Odd Provinces, upright set ; signed* SADANOBU (4) *Regask*

- { 278 Chūshingura, the eleven Scenes on a triptych ; *signed* ICHIMŌSAI YOSHITORA. — A Snow Scene ; *signed* ICHIJISAI YOSHIKAZU ; and one sheet of a triptych, with Yama Uba watching Kintaro ; *signed* YOSHIKATSU, *and dated* Snake 1857

## KAZUMARO (Gakutei), c. 1830.

- 110 279 Itsukushima Roku gatsu Sairei : "The Celebrations of the Sixth Month at Itsukushima." Two of a set : GOKUSEN "Treasure Ship," with a monkey as Sambaso on an umbrella, and KANYŌ "Return journey" of a boat with a golden HŌ-HŌ bird on top ; *full-size, oblong ; both signed* GAKUTEI KAZUMARO (2) *Pickering*

\* \* \* Very rare.



## HOKUSAI (Katsushika), 1760-1849.

- Regaskie* 280 Asukayama at the cherry blossom season; and Theatre Street with a crowd looking at the House Bills; two views of the UKIYO series; *full-size, oblong; signed HOKUSAI* (2) 16
- Pickering* 281 Theatre Street, another; *smaller view; signed HOKUSAI; Shinagawa, from the same series; signed HOKUSAI; and five book illustrations from SUIKŌDEN; black and white; unsigned* (7) 1 2
- Clark* 282 Two Women walking by the edge of a river, one offering her pipe to the other to give her a light, a page boy following, two other boys with fishing rods, and on the left the TORII and fence of a temple compound; *a narrow oblong print; signed HOKUSAI* 1 6
- Kato* 283 Chūshingura. The 2nd, 3rd, 6th, 7th, and 11th scenes, from a small upright set; *two of them signed HOKUSAI* (5) 1 2

## FUGAKU SANJŪ ROK'KEI.

*All early copies, but generally in poor state.*

- do* 284 Katakura Cha-yen, "The Tea-fields of Katakura"; No. 3 10
- Howard* 285 Minobu-gawa ura Fuji, "The back of Fuji from the Minobu River"; No. 7 1
- Kato* 286 Gai-fu Kaisei, "Breezes, Fine Weather"; No. 8 3 5
- do* 287 Tōkaidō, Kanaya; No. 23 1
- do* 288 Sōshū, Shichi-ri-ga-hama, "The Seven Ri Beach, Sagami"; *a copy all in blue, but with the clouds as in first edition; No. 27* 1
- Kurakawa* 289 Fukagawa, Mannen bashi, "The Mannen Bridge, Fukagawa"; No. 31 1 2
- Kato* 290 Aoyama Enza Matsu, "A Cushion under the Pines of Aoyama"; No. 33 1 6
- Stack* 291 Aoyama, another copy; *one corner repaired* 1 2
- Kato* 292 Bushū, Senjū; No. 36 1 1
- Howard* 293 Yeto Suruga Chō, Mitsui Mise, "The Store of Mitsui, Suruga St., Yedo"; No. 42 1
- Parsons* 294 Four Views, from a late edition, published in 1889, with altered titles: TŌTŌMI SANCHŪ, NIHONBASHI, ASAKUSA HONGWAN-JI, and RYŌGOKU BASHI (4)

## SHOKOKU MEIKYŌ KIRAN.

*All but the last early copies, but generally in poor state.*

- 110 295 Kōzuke, Sano, Funa bashi Fuyu, "The Bridge of Boats in Winter at Sano, Kōzuke"; No. 2 *Kurakawa*
- 110 296 Hida, Etchū, Tsuru bashi, "The Hanging Bridge of Hida and Etchū"; No. 4 *Pickering*
- 12 297 Tōkaidō, Okazaki, Yahagi no bashi, "The Yahagi River Bridge at Okazaki"; No. 6 *Kato*
- 10 298 Kameido Tējin Taiko bashi, "The Drum Bridge, Tenjin Temple, Kameido"; No. 7 *Pickering*
- 16 299 Two Views, from a late edition, with altered labels: AJIKAWA GUCHI, and MIKAWA, YATSU-BASHI (2) *Kato*

## SHOKOKU TAKIMEGURI.

- 48 300 Three Views, from a late edition, with re-cut blocks: YOSHITSUNE UMA ARAI NO TAKI, AOIGA OKA NO TAKI, and YŌRŌ NO TAKI (3) *Negashi*
- 415 301 Settsu Gek'ka. Two of the set of three: Moon on the Yodo river, and Flowers at Yoshino; *early copies, but not in fine state* (2) *Clarke*
- 14 302 Hyakunin Isshu Ubaga Etoki, "The 100 Poems Explained by the Nurse." Two of the set; The Poem of Yamabe no Akahito, No. 4; and The Poem of Ariwara No Narihira, No. 17; *both in poor state* (2) *Pickering*
- 9 303 Flowers: Kikyō (Platycodon grandiflorum) and Sakura-bara (Rosa acicularis), with a grasshopper eating one of the blossoms; *full-size, oblong; signed* HOKUSAI I-TZU *Yamawara*
- 15 304 Two Portraits of Poets, one seated, the other standing waving a fan; *medium size, almost square; signed* HOKUSAI I-TZU (2) *Pickering*
- 16 305 Half-block Tōkaidō: Eleven of the set; *unsigned* (11) *Heggen*
- 212 306 Kana-tehon Chūshingura: The 2nd, 6th, 7th and 8th Scenes from the large set published by TSURU-YA; *full-size, oblong; first edition, and in good state* (4) *Kato*
- 10 307 Hira no bosetsu and Yabase no Kihan, two of the half-block ŌMI HAKKEI set; *one signed* HOKUSAI; and eight of the quarter-block TŌKAI DŌ set; *signed* GWAKYŌ JIN HOKUSAI (10) *do*

## HOKUSAI'S PUPILS.

- Husaka* 308 **Fuji Dōho**, "On the Road to Fuji." A Man on horseback passing over a bridge, gazing at the mountain, the base of which is hidden by a thick mist, two coolies on the left, and a woman with a baby on her back; *oblong*; YOKO-YE; signed SŌRI

2

\* \* Rare.

- Uchida* 309 **Birds and Flowers**: Two of the large oblong series by Katsushika Taitō, Sparrows and Wistaria, and Oshidori and Iris; signed ZEN HOKUSAI I-TZU, *but the work of the pupil* (2)

/ /

- Clarke* 310 **The Rok'kasen**, a somewhat humorous representation; *oblong*; signed SHINSAI.—**Four Officials** seated examining a MAKIMONO; *oblong*; YOKO-YE; *a double-page illustration from a book of KYŌKA*; signed GAKUTEI (2)

12

## TOSHIMASA (Chōkōtei), c. 1800.

- Utagawa* 311 **The Five Festivals**. A Group of Figures, each representing one of the great Festivals; on the right two MANZAI dancers for the 1st month; next a lady with a doll for the 3rd month; next a boy with his big sword for the 5th month; next a lady writing a poem for TANABATA the 7th month; and on the left a man beside a horse measuring out potatoes for the moon god in the 9th month; *oblong, narrow form*; signed CHŌKŌTEI TOSHIMASA

2

\* \* Work by this artist is very rare.

## YEIZAN (Kikugawa); worked c. 1800-1829.

- Saw* 312 **A Woman** playing a KEN game.—**A Woman** seated in a window track reading a letter.—**A Woman** seated by a SAMISEN box; *all full-size, upright*; signed YEIZAN (3)
- do* 313 **Two Women** walking under an umbrella in snow; *three prints similar*; *full-size, upright*; each signed YEIZAN (3)
- do* 314 **Three Yoshiwara Beauties**: Shiratama of Tama-ya beside a dwarf cherry tree, Kamomidori of Ebi-ya on parade, and Chōzan of Chōji-ya beside an IKŌ; *full-size, upright*; *one smaller*; each signed YEIZAN (3)
- do* 315 **Uji Bridge**: A Woman standing holding an insect cage: *one of the series* "Famous Places for Fire-flies."—**A Woman** wiping and arching her eyebrows before a mirror; *one of the set* "Passing World Portraits."—**Matsumura of Matsuba-ya** on parade; *all full-size, upright*; signed KIKUGAWA YEIZAN (3)

2 5

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3



- 1 15 316 Furyu Naneki Shishi, "Ebb-tide at the South-post Station,"  
i.e. Shinagawa. One Sheet of a Triptych. Two Women on  
a balcony overlooking the sea.—Tōsei Zoku Aisome,  
"Common first meetings of the present day"; *two of the  
series each with two women; all full-size, upright; signed  
YEIZAN* (3) *Kato*
- 1 5 317 Ōi-gawa. Triptych. Women fording the stream on men's  
shoulders and RENDAI; *the set published by YEIJUDO; signed  
KIKUGAWA YEIZAN.—ANOTHER TRIPTYCH, same subject;  
published by WAKASA-YA; signed YEIZAN* (6) *do*
- 1 1 318 Furyu Futami-ga-ura. Triptych. A Group of Nine Women,  
one in a NORIMONO, on the sea coast of Futami, looking at  
the rising sun beyond the Husband and Wife rocks; *full-size,  
upright; signed KIKUGAWA YEIZAN* (3) *do*
- 18 319 Seirō Bijin Sankyoku, "The three Musical Instruments of  
the Tea-houses." Triptych. Each sheet with two women,  
and SAMISEN, KOTO and KOKYU; *full-size, upright; signed  
KIKU YEIZAN.—Ōgi-ya. One Sheet of a Pentaptych, with  
HANASOME seated holding a scroll; signed KIKUGAWA  
YEIZAN* (4) *do*
- 2 320 Tōfu Michi no Kakegawa, "Modern Methods in the  
Customs of the Day." Two of the set each with two figures  
of women.—Shogei Aioi Tsukushi, "A Series of Various  
Accomplishments side by side." One of the set, a man with  
a SAKE cup and a woman with a SAMISEN; *all signed KIKU-  
GAWA YEIZAN* (3) *Daw*
- 3 321 Yosoi of Matsuba-ya on parade, passing to the left.—  
Renzan of Chikuzen-ya on parade, passing to the right.  
—Karahashi of Tsuta-ya standing, holding her paper  
handkerchiefs to her lips; *all signed YEIZAN* (3) *do*
- 1 14 322 Tsukioka and Hinakoto of Hyōgo-ya, bust and half-length  
portraits and three groups of two women; *all full-size, up-  
right; signed YEIZAN* (4) *Grohan*
- 4 12 323 Omi of Maru Ebi-ya standing reading a letter, and two  
Groups of two each; *all signed KIKUGAWA YEIZAN.—The  
Cultivation of Silkworms, Feeding the larvæ; signed  
JŪKUSAI YEIZAN* (4) *Daw.*
- 1 6 324 Gompachi and Komurasaki, he kneeling showing her a  
letter.—A Woman tying her OBI; and two other prints;  
*all signed YEIZAN* (4) *Grohan*
- 15 325 Kakemono-ye: A Girl nursing a doll.—Two Uncut Sheets,  
each having four views of people in various occupations;  
*signed KIKUGAWA YEIZAN.—Viewing Plum Blossom,  
Two Ladies and a waitress in a tea-house garden; full-size,  
oblong; signed YEIZAN* (4) *Pickman*

## YEISEN (Keisai), 1789-1848.

- Kato* 326 **Kegon no taki**, "The Kegon Waterfall"; *full-size, upright*; *one of the set*, NIKKŌ SAN MEISHO NO UCHI, "Celebrated Views within the Nikkō Mountains"; *signed* KEISAI YEISEN 1 6
- Ukiyo-e* 327 **Three Blue Prints**, with a little edging of pink, full-length figures of women, two in the wind under cherry trees, and one in a house winding a roll of paper; *all signed* KEISAI YEISEN (3) 1 5
- Daw* 328 **Six Prints of Women**, all full-length figures, standing; *signed* KEISAI YEISEN (6) 7
- do* 329 **Six Prints of Women**, all full-length figures, seated; *all signed* (6) 7
- Ukiyo-e* 330 **Six Female Portraits**, bust and half-length; *all signed* KEISAI YEISEN (6) 2
- Start* { 331 **A Woman's Procession on Ryōgoku Bridge**, two sheets of a triptych; *full-size, upright*.—**Ōi-gawa**: A Woman's Procession fording the river, two sheets of a lateral triptych; *all signed* YEISEN (4) 1 10
- { 332 **Kakemono-ye**: Full-length Figure of a Woman walking, and two half block prints, figures of Women; *all signed* KEISAI YEISEN
- Page 16*

# THIRD DAY'S SALE.

## YEISEN and HIROSHIGE.

LOT

- 1 10  
333 **Fukaya no Eki** : Street Scene with people outside shops and others in the distance in mist ; *full-size, oblong, one of the KISOKAIDŌ series ; No. 10 ; unsigned, but by YEISEN* *Oppe*  
\* \* Second state.
- 1 1  
334 **Ōi** : Two Travellers on horseback being led over the JŪ-SAN TOGE and crossing the summit of the Seven-Pine Hill in a dense snow storm ; *one of the KISOKAIDŌ series ; No. 47 ; signed HIROSHIGE* *Slater*  
\* \* Second state.
- 1 12  
335 **Hosokute** : View of the Village seen down the valley between two great trees that lean towards each other ; *one of the KISOKAIDŌ series ; No. 49 ; signed HIROSHIGE* *Inagaki*  
\* \* First edition.

## HIROSHIGE (Ichiryūsai), 1797-1858.

- 8  
336 **Tsuten Kyō no Kōfū**, "Red Maples at Tsuten Bridge," *one of the KYŌTO MEISHO set ; full size, oblong ; signed HIROSHIGE* *do*  
\* \* First edition.
- 10  
337 **Tadasu Kawara no Yūdachi**, "Thunderstorm at the river bed, Tadasu" ; *one of the KYŌTO MEISHO set* *do*  
\* \* A late edition.

## TŌKAIDŌ GO-JŪ-SAN TSUGI.

*A variorum set of this first TŌKAIDŌ series, showing different states of the prints ; full-size, oblong ; all signed HIROSHIGE.*

- 7 5  
338 **Nihon Bashi** ; Three States, with cloud on the left, and without cloud, both bridge front open ; and with bridge front filled with people ; *No. 1* *Oppe* (3)
- 5  
339 **Shinagawa** ; Two States : first, short procession, and second with added figures and other alterations ; *No. 2* *Inagaki* (2)
- 6  
340 **Kawasaki** ; Two States : first, with man on the raft by the river bank and boatman on the ferry looking to the right ; second, man on the raft left out, and boatman looking to the left, with other alterations ; *No. 3* *do* (2)



|                |     |   |     |      |
|----------------|-----|---|-----|------|
| <i>Negaski</i> | 341 | Kanagawa. Two States: first state, cloud on the left, and second with cloud on the right, and other alterations; No. 4  | (2) | 6    |
| <i>Edo</i>     | 342 | Hodogaya; Two copies, same state but showing changes in colours; No. 5  | (2) | 4 5  |
| <i>Edmond</i>  | 343 | Totsuka; Two states: first state, man getting off a horse, and house open; second, man getting on the horse and house boarded up; and a third copy with different coloured sky; No. 6 | (3) | 5 5  |
| <i>Oppe</i>    | 344 | Fujisawa; only state; No. 7   |     | 10   |
| <i>Negaski</i> | 345 | Hiratsuka; only state, two prints, one with much heavier printing than the other; No. 8   | (2) | 1    |
| <i>do</i>      | 346 | Ōiso. Two copies, a first and later edition; No. 9  | (2) | 1 10 |
| <i>do</i>      | 347 | Odawara. Two states, first and fourth, the earlier having only two figures on the near shore; No. 10  | (2) | 1 10 |
| <i>do</i>      | 348 | Hakone; only state; No. 11  |     | 3 5  |
| <i>Oppe</i>    | 349 | Mishima; first state; No. 12  |     | 2 5  |
| <i>Negaski</i> | 350 | Numazu; only state; No. 13  |     | 2 2  |
| <i>do</i>      | 351 | Hara; only state; No. 14  |     | 1 8  |
| <i>do</i>      | 352 | Yoshiwara; first state; No. 15  |     | 2 4  |
| <i>do</i>      | 353 | Kambara; only state, but a well-graded copy; No. 16   |     | 7    |
| <i>Kato</i>    | 354 | Yui; only state; No. 17   |     | 18   |
| <i>Negaski</i> | 355 | Okitsu; only state, but original colouring; No. 18  |     | 1 2  |
| <i>do</i>      | 356 | Ejiri; only state; No. 19   |     | 1 10 |
| <i>do</i>      | 357 | Fuchū; only state; No. 20   |     | 1 14 |
| <i>Kato</i>    | 358 | Mariko; second state; but the pink sky unfaded; No. 21  |     | 1 12 |
| <i>Clark</i>   | 359 | Okabe; first state; No. 22  |     | 10   |
| <i>Agnew</i>   | 360 | Fujieda; only state; nicely graded; No. 23  |     | 1    |
| <i>Negaski</i> | 361 | Shimada; Two copies, only state, but with different coloured shading along the banks, the earlier issue shaded green; No. 24  | (2) | 1 6  |
| <i>do</i>      | 362 | Kanaya; only state; No. 25  |     | 1 18 |
| <i>do</i>      | 363 | Nissaka; only state, but original colouring; No. 26   |     | 16   |
| <i>do</i>      | 364 | Kakegawa; only state; No. 27  |     | 18   |
| <i>Stark</i>   | 365 | Fukuroi; only state; No. 28   |     | 1 2  |
| <i>Negaski</i> | 366 | Mitsuke; only state; No. 29   |     | 2 2  |
| <i>Clark</i>   | 367 | Hamamatsu; only state; No. 30   |     | 1 2  |

|      |     |   |                     |
|------|-----|---|---------------------|
| 1 18 | 368 | Maizaka ; <i>only state.</i> No. 31   | <i>Tagask</i>       |
| 1 6  | 369 | Arai ; <i>only state.</i> No. 32  | <i>do</i>           |
| 2 10 | 370 | Shirasuka ; <i>only state.</i> No. 33   | <i>do</i>           |
| 10   | 371 | Futagawa ; <i>only state.</i> No. 34  | <i>Shark</i>        |
| 2 10 | 372 | Yoshida ; Two copies, <i>only state, the earlier issue with the original coloured horizon, wine coloured, the later issue sky altered to purple.</i> No. 35 (2) | <i>Daw.</i>         |
| 5 15 | 373 | Goyu ; Two states ; <i>the first with inscription, the name of the publisher, in a circle on the right ; the second with inscription removed.</i> No. 36 (2)    | <i>Oppe</i>         |
| 10   | 374 | Akasaka ; <i>only state.</i> No. 37   | <i>Tagask</i>       |
| 1 2  | 375 | Fujikawa ; <i>only state.</i> No. 38  | <i>do</i>           |
| 2 15 | 376 | Okazaki ; Two copies, <i>only state, the earlier with the original colouring, the later with altered colouring.</i> No. 39 (2)                                  | <i>Daw.</i>         |
| 2 12 | 377 | Chiryu ; Two states, <i>with the long whale-back hill and without.</i> No. 40 (2)   | <i>Tagask</i>       |
| 1 6  | 378 | Narumi ; <i>only state.</i> No. 41  | <i>do</i>           |
| 2 6  | 379 | Miya ; <i>only state.</i> No. 42  | <i>Oppe</i>         |
| 1 14 | 380 | Kuwana ; <i>second state.</i> No. 43  | <i>Tagask</i>       |
| 1 14 | 381 | Yokkaichi ; <i>second state.</i> No. 44   | <i>Higginbotham</i> |
| 1 6  | 382 | Ishiyakushi. Two copies, <i>showing variations in colouring.</i> No. 45 (2)   | <i>Tagask</i>       |
| 8 10 | 383 | Shōno. <i>First state.</i> No. 46   | <i>Oppe</i>         |
| 6    | 384 | Kameyama. <i>Only state.</i> No. 47   | <i>Tagask</i>       |
| 1 2  | 385 | Seki. <i>Only state, but not original colouring.</i> No. 48   | <i>do</i>           |
| 14   | 386 | Saka no Shita. <i>Only state.</i> No. 49  | <i>do</i>           |
| 3 15 | 387 | Tsuchi-yama. <i>Second state.</i> No. 50  | <i>Daw.</i>         |
| 1 10 | 388 | Minakuchi. <i>Only state, but not original colouring.</i> No. 51  | <i>Tagask</i>       |
| 1 2  | 389 | Ishibe. <i>Only state.</i> No. 52   | <i>Higginbotham</i> |
| 1    | 390 | Kusatsu. <i>Only state.</i> No. 53  | <i>Indian</i>       |
| 2 10 | 391 | Ōtsu. <i>Second state.</i> No. 54   | <i>Tagask</i>       |
| 1 10 | 392 | Kyōto. Two copies, <i>showing variation of colouring.</i> No. 55 (2)  | <i>Tagask</i>       |
| 1 12 | 393 | Duplicates : Hara, Okitsu, and Fujieda, <i>only states</i> (3)  | <i>Higginbotham</i> |
| 1 12 | 394 | Duplicates : Goyu, <i>first state</i> ; and Ōtsu, <i>second state</i> (2)   | <i>Tagask</i>       |
| 1 12 | 395 | Duplicates : Miya, Seki, and Kusatsu, <i>only states</i> (3)  | <i>Higginbotham</i> |

- Kato* 396 Duplicates : Shono, *first state* ; framed 1 6
- Hagurubetsu* 397 Duplicates : Hara, and Hodogaya, *only states* ; framed (2) 1
- Hegashi* 398 Kyōto, one of the Marusei TŌKAIDŌ set. No. 55 1 2
- do* 399 Kanda, Otoma ga ike no Koji, "Ancient History of the Otoma Pond at Kanda." View of the pond, and Otoma the tea-house waitress, who committed suicide therein rather than disappoint either of two worthy men who loved her ; *full size, upright* ; *one of the series TŌTO KYŪSEKI TSUKUSHI*, "A series of interesting things that happened long ago in Yedo" ; *signed HIROSHIGE* 1 6
- \* \* Very rare.
- Pickering* 400 Dōkei Musha Tsukushi, "A Series of Comic Warriors." Sixteen prints, *half block size, oblong* ; *signed HIROSHIGE* 2
- TAWAMURE GWA, "Drawn for fun," and dated Tiger 8 and 12 = 1854 (16)
- \* \* From the Happer collection.
- Hegashi* 401 Chūshingura, "The Loyal League," A complete set of sixteen *full size oblong prints*, with key-pattern borders and detached TOMO-YE, including the celebrated print of the RONIN crossing the bridge in the snow ; *signed HIROSHIGE* 38
- (16)
- \* \* First edition.
- Oppe* 402 Chūshingura. The RONIN crossing the Bridge, snow scene ; 3 3
- No. 11 of the foregoing set, but with the borders cut off
- \* \* First edition.
- Eaton* 403 Golden Pheasant and small pines on a hill-side ; one of the large vertical KWA-CHŌ panels, *published by WAKASA-YA, with the JAKURINDŌ seal* ; *signed HIROSHIGE* 12 12
- \* \* First edition, in fine state.
- Hegashi* 404 Kwa-chō, three on a block size : Two published by KAWA-SHŌ, A Crane and bush clover ; and a Yellow Bird on wistaria ; 1 1
- signed HIROSHIGE* (2)
- Hemerighagen* 405 Kwa-chō, three on a block size : Two Birds on cherry branches ; and OSHIDORI on water under bamboo in snow ; 1 10
- signed HIROSHIGE* (3)
- Tawauaka* 406 Kwa-chō, three on a block size : Cuckoo and pine bough before a moon in a cloud ; Kingfisher and iris ; and Green Bird and cherry ; *signed HIROSHIGE* 1 14
- (3)
- Hegashi* 407 Kwa-chō, three on a block size : Mandarin Duck on a bank in snow ; Cuckoo flying over iris ; and Carp going up a waterfall ; *signed HIROSHIGE* 2 1
- (3)
- Tawauaka* 408 Kwa-chō, two of the medium size oblong series : A Green Bird on a bough of plum-blossom ; and a Parrot on a pine bough ; *signed HIROSHIGE* 20 1
- (2)

- 1 3 409 **Kwa-chō**: two of a set of six large HOSO-YE form, mainly printed in blue: MEIJIRO and GYOKUME TSUBAKI, a small bird and pearly camellia; and YUCHIKO and DAI BYAKUREN, a bird and great white lotus; *signed* HIROSHIGE (2) *Ise gashu*
- 1 6 410 **Kwa-chō**: A large size panel in ISHIZURI style, printed in blue, a Crested Bird on a BIWA (*Photinia japonica*); half block size, Kingfisher and SHŪKAIDO (*Begonia evansiana*); and another, Bird on a cherry; *signed* HIROSHIGE (3) *do*
- 2 411 **Sanshū**. Horai-ji Gyōja goe, "The Pilgrims' path, temple of Horai, province of Sanuki." Climbing among rocky boulders where figures of Buddha are seated; *one of the set* HONCHŌ MEISHO, "Celebrated Views of Japan"; *signed* HIROSHIGE *Plater*

THE FIRST UWO TSUKUSHI, "FISH SERIES." *First edition.*

- 1 14 412 **Ise-ebi and Shiba-ebi**: A large Prawn and two small grey shrimps; *signed* HIROSHIGE *Hemimorph*
- 10 413 **Tai**: A species of Perch (*Serranus marginalis*) and sprays of SANSHO (*Zanthoxylon piperitum*); *signed* ICHIRYŪSAI HIROSHIGE *Ise gashu*
- 2 14 414 **Ayu**: River Trout, five swimming to the left; *signed* HIROSHIGE *Hemimorph*
- 1 8 415 **Katsuo**: The Bonito, a fish like mackerel, and sprays of FUYUICHIGO (*Rubus buergeri*); *signed* ICHIRYŪSAI HIROSHIGE *Ise gashu*
- 1 8 416 **Kurodai and Kodai**: Two varieties of Sea-Bream, *Chrysophrys hasta* and another, and sprays of KANAME-MOCHI (*Photinia glabra*), leaves and berries; *signed* ICHIRYŪSAI HIROSHIGE *Hemimorph*
- 1 2 417 **Kochi**: Two Ox-tail fish, *Platycephalus isidiator*, one on its back, the other across its tail, with leaves, flowers and fruit of NASU (*Solanum melongena*); *signed* ICHIRYŪSAI HIROSHIGE *Ise gashu*
- 1 6 418 **Awabi and Sayori**: Two Sea-ears, *Haliotis tuberculata*, and a Guard-fish of mackerel, *Hemiramphus sajori*, with a branch of KŌ-BAI (*Prunus mame*); *signed* ICHIRYŪSAI HIROSHIGE *Hemimorph*

## THE SECOND UWO TSUKUSHI, "FISH SERIES."

- 1 419 **Suzuki and Akadai**: A species of Perch, *Labrax japonicus*, with its head to the left, and a red Bream.—**Kani and Saba**: A Crab and Mackerel; *the latter signed* HIROSHIGE (2) *do*
- 1 6 420 **Shimadai and Ainame**: A large striped Bream, and a small fish, *Chirus hexagrammus*; *signed* HIROSHIGE.—**Asago and Buri**: A red fish, and a grey fish with pink gills; *signed* ICHIRYŪSAI HIROSHIGE (2) *Ise gashu*



- Clark* 421 Tobi-uo and Ishimochi: A blue Flying Fish, *Exocoetus*, and *Sciaena sina*, a small grey fish.—Ako Akame: A red *Sebastes matsubarae*; *both signed HIROSHIGE* (2) 10

## LATE ISSUES OF THE FISH SERIES.

- Genietyhagen* 422 Hirame and Mebaru: A Plaice, and a species of *Latylus*; *unsigned*.—Koi: A Carp; *signed HIROSHIGE*.—Katsuo: A Bonito; *signed ICHIRYŪSAI HIROSHIGE* (3) 1 10

- Grohan* 423 Kisu Amadai Mebaru: A pink *Sillago japonica*, and a spotted *Latylus argentatus*.—Imada and Fugu: *Seriola quinqueradiata*, and a smaller poison fish, *Tetrodon hyxtris*.—Kochi: Two Ox-tail fish; *the first two signed HIROSHIGE, the third ICHIRYŪSAI HIROSHIGE* (3) 10

- Genietyhagen* 424 Kuruma-ebi and Aji: Two coloured Prawns, and two Horse Mackerel.—Hōbō and Karei: Two red Gurnard, and a Flounder.—Bora: A Mullet; *all signed ICHIRYŪSAI HIROSHIGE* (3) 1

- Nickering* 425 Ako Akame: A red *Sebastes matsubarae*.—Kisu Amadai and Mebaru: A pink *Sillago japonica*, and a spotted *Latylus argentatus*.—Ise-ebi and Shiba-ebi: A Prawn and two Shrimps; *all signed HIROSHIGE* (3) 10

- Clarke* 426 Fuku Toku Kane no Naru Ki, "Money-bringing Trees." A woman on her knees preparing eggs for her husband's breakfast; in the right-hand upper corner leaves composed of gold coins, and branches forming the word MUTSUMAJIKI "amicable"; *full size, upright; signed HIROSHIGE* 1

\* \* \* One of a very rare series.

- Yugashiro* 427 Mimeguri. Dewa-ya. The Tea-house beside the TORII of the Temple at Mimeguri, with a GEISHA passing to the left followed by a man carrying her SAMISEN; *full size, oblong; one of the set YEDO KŌMYO KAISEKI TSUKUSHI, "The Celebrated Resorts (tea-houses) of Yedo"; signed HIROSHIGE* 1 2

## SANKAI MITATE SUMO.

"MOUNTAIN AND SEA JUDGED AS WRESTLING." *A complete set of twenty: ten Mountains and ten Harbours; full size, oblong; signed HIROSHIGE and dated 1846, 7th and 8th months; publisher YAMADA-YA. First edition.*

- Murakami* 428 Bizen, Tanokuchi: Seascape, with a rocky island in the centre.—Bizen, Yukazan: Snow Scene, with high conical hill in the centre.—Settsu, Ajikawa: Five Junks sailing up the entrance to the river.—Echigo, Kamewari tōge: A pass through the mountains, with a tea-house in the bend of the road (4) 4 15

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- 429 Echigo, Niigata: An almost land-locked Harbour at sunrise. *Do*  
—Sagami, Uraga no ura: A small Lighthouse on a little cape in the centre.—Sagami Ōyama, Roben no taki: The Roben Waterfall in the Ōyama range.—Awa, Kiyozumi-yama, with a look-out tea-house on the side of the hill (4)
- 430 Harima, Tatsuyama: The mountain encircled by clouds of mist. *Kuraha*  
Kuzusa Kanōzan: A steep series of stairs up the hill-side to a temple.—Harima, Muronotsu: View of the harbour, with moored and sailing junks. — Sanuki Zōzusan: View of the curiously marked "Elephant-headed hill" (4)
- 431 Echizen, Yuno-ō-tōge: A winding road round the pass and a tea-house on the left.—Sanuki, Marugame: The Harbour, with three lighthouses on projecting piers.—Kazusa, Kisarazu: Two great junks in the foreground of the harbour. *do*  
—Awa, Kominato: The Village below the hilly range on the left bank (4)
- 432 Settsu, Arimayama: The Arima river running round the projecting hill.—Etchū Kokuba minato: The Harbour, with a little village nestling in the hills on the far centre shore. *do*  
—Etchū Tateyama: A gap in the mountains filled with steam from the boiling mud and sulphur.—Echizen, Mikuni: The Harbour at the confluence of the Hina, Asuwa, and Kuzuryū rivers, with a GEISHA entertainment on the beach (4)
- 433 Awa, Kiyozumi-yama: a later edition of the foregoing.—*Kato*  
Etai bashi, Tsukuda chu, Sunadoru fune. "Fishing at night off Tsukuda, Etai Bridge," one of the rare SEN-ICHI set YEDO MEISHO NO UCHI, with yellow clouds spotted orange; signed HIROSHIGE (2)

## YEDO VIEWS.

- 3 6
- 434 Nihon bashi no Hakū-u, "A Light Shower, Nihon Bridge." *Pinson*  
—Nagata Baba San-nō-miya: Children's first visits to the temple.—Kameido Temmangū: Snow Scene, Drum bridge and Wistaria trellis; *all full size, oblong*; signed HIROSHIGE (3)
- \* \* First editions.
- 435 Susaki, Shiohi-gari, "Gathering shells at low tide, Susaki." *Grobian*  
Nagata Baba San-nō-miya, as above.—Ekōin Keidai Sumō no zu, "Wrestling within the precincts of the Ekōin"; *full size, oblong*; *all signed* HIROSHIGE (3)
- \* \* First editions.

*Clarke* 436 Ryōgoku bashi Nōryō, "Cool of the Evening, Ryōgoku bridge," seen from the bank with firework balls over the centre.—Meguro, Fudō Mōde, "Going to worship Fudō at Meguro." The NĪ-ō MON and stairs up to the temple and a pool with dragons spouting water on the left.—Yushima Tenjin Yashiro, with kites flying in the air; *all full size, oblong; signed HIROSHIGE* (3)

*Cash* 437 Shiba Shimmei Sairei, "The Festival at Shimmei Temple, Shiba"; a great crowd passing round the buildings, but only the heads seen.—Asakusa Kinryūsan. A similar crowd passing through the NĪ-ō MON; *both from a Tōtō MEISHO set, with titles in coloured labels in the top centre of the block*.—Nihon bashi no Yukihare, Clearing weather after snow at Nihon Bridge"; *one of the set YEDO MEISHO MITSU NO NAGAME, "Three famous Views of Yedo," i.e. Snow, Moon and Flower Views; published by MARUJIN; all signed HIROSHIGE* (3)

*Slater* 438 Tōtō Kasumi ga seki Sannō Matsuri, "The Shintō Festival of Ōkunitnushi at the Kasumi Barrier." The procession passing up the hill; *a very rare print from an unknown set, no title on the block; MARUJIN, publisher*.—Shigai, "outside" the City of Yedo. A broad walk backed by buildings; *bearing both the seals of KAWA-SHŌ and of FUJIIHIKO; signed HIROSHIGE BY REQUEST* (2)

*Nabe* 439 Ryōgoku Hanabi, Fireworks in the form of writhing snakes sent up from the water near the Ryōgoku bridge; SEN-ICHI YEDO MEISHO set.—Asakusa Kinrūsan Benten Yama, The Benten hill to the right of the pagoda at Kinryūsan temple; *from a YEDO MEISHO set, without publisher's mark*.—Uyeno Toeizan no Zu; *without publisher's mark; all signed HIROSHIGE* (3)

*Higginbottom* 440 Yamada-ya Figure Set. Four: Asakusa Kinrūsan Keidai. Three Women walking round the balcony of the temple. — Uyeno, Nakadō and Futatsu-dō: The Middle and Second Temples and three women in the grounds. — Ōji, Taki no Kawa, "The Waterfall river, Ōji." Two women and a boy by the bridge.—Kameido, Temmangū Keidai, "Within the precincts of the Temmangū temple." Women crossing the Taiko bashi; *all signed HIROSHIGE and seal dated 1853-58* (4)

*Moscowite* 441 Tōkaido Sets. Three from the TSUTA-YA half-block set: Okazaki, Yahagi bashi, View looking up the river; Fujisawa, showing the road to Oyama; and Numazu, with the slope of Fuji on the left.—Fuchū, Abekawa Enkei, "Distant View of the Abe river, Fuchū"; *from the YESAKI set; all signed HIROSHIGE* (4)

- 442 **Hiratsuka**, one of the TSUTA-YA upright set of TŌKAIDŌ: *signed HIROSHIGE, and seal dated 1855.*—**Kambara**, one of the ARIDAYA quarter-block set. — **Katata**, a reprint of one of the ŌMI HAKKEI set; and a damaged copy of CHŪSHINGURA, Act VII (4)

## ROKU-JŪ-YO SHU MEISHO ZUE.

“VIEWS OF THE SIXTY-ODD PROVINCES”: *full size, upright; signed HIROSHIGE, and seal dated 1853-56. First editions.*

- 443 **Izumo**. Ō Yashiro no Kizuki, Women carrying gifts to the temple, walking in the grounds in the mists of early morning. — **Awa**. **Naruto no Fūha**, “Wind, Waves and Whirlpool at Awa” (2)

- 444 **Bingo**. **Abumon Kwannon-dō**. The Shrine at Kwannon on a tall cliff.—**Kai**. **Saru-hashi**, “The Monkey Bridge” (2)  
 445 **Iki**. **Shisaku**, Snow Scene with a solitary pine on a conical hill. — **Tango**. **Ama no hashidate**, The sand spit dividing the Bay of Miyazu, called “The Ladder of Heaven” (2)

- 446 **Kii**. **Waka no ura**, with five cranes flying over the sea.—**Sagami**. **Enoshima Iwaya guchi**, “Entrance to the Caves, Enoshima.”—**Yedo**. **Asakusa**, A Temple Fête at night (3)

- 447 **Izu**. **Shuzenji**, View of the village in the valley of the Kano-gawa, with a famous hot spring in the middle of the river. — **Sanuki Zōzusan**, “The Elephant-headed mountain.”—**Suruga**. **Mio no Matsubara**, The pine-covered sand spit in Suruga Bay where the angel danced (3)

- 448 **Satsuma**. **Bō no ura Sokenseki**, “The Surplice Rocks,” needle-like rocks in the sea.—**Noto**. **Taki no ura**, A Series of caves on the coast.—**Hizen**. **Nagasaki**, **Inasa yama**, Part of the harbour with the Russian hill on the Western side (3)

## MEISHO YEDO HAKKEI.

“ONE HUNDRED VIEWS OF YEDO,” *full size, upright, signed HIROSHIGE, and seal dated 1856-58. First Editions.*

- 449 **Sumidagawa Suijin no Mori**, “The Woods of Suijin on the Sumida river,” a great bough of cherry in blossom.—**Masaki no hotori yori**, **Suijin no Mori**, **Uchikawa**, **Sekiya no sato**, “The neighbourhood of Masaki, from whence may be seen the Woods of Suijin, the Uchi river, and Sekiya village,” view through a half-circle of window.—**Yoshiwara Yoake**, “Dawn” at the Great Gate of the Yoshiwara (3)



- Oppe* 450 Horikiri, The Iris Garden.—Kamata. Ume no Yashiki, "The Plum Garden at Kamata."—Asakusa gawa, Shūbi no Matsu, Omma ya gashi, "Horse ford, Pine-tree rendezvous, Asakusa river." Shadow of a GEISHA on the blind of a boat (3) 55
- Fukagawa* 451 Fukagawa, Susaki Jūman tsubo, "The 10,000 tsubo (36 sq. feet) plain, Susaki, Fukagawa," an eagle descending. —Yatsumi no hashi, "The Bridge from whence eight bridges may be seen," overhung by a willow.—Kyōbashi, Takegashi, "Embankment of the bamboo merchants."—Ōji. Inari no jinja, Corner of the Inari Temple under tall cryptomerias (4) 610
- Kojimachi* 452 Kojimachi, Itchōme, Sannō Matsuri Neri Komi, "The slow moving crowd at the Sannō Festival" passing round the castle moat at Kojimachi, a cock on a drum at the left side.—Shi-chu, Tanabata, "The Town, Weavers' Festival," 7th month, with streamers from bamboos.—Dai Maru-ya Gofukuya, "The Mercer's Shop of Dai Maru."—Kanda, Koyamachi, "The Dyers' Street, Kanda," with strips of material drying (4) 2
- do* 453 Teppozu. Inari bashi, "The Fox Bridge" and Shrine of Minato Jinsha, two tall junk poles in the foreground.—Shiba, Shimmei Zojōji, a Group of peasants followed by a group of priests on the broad walk coming from the temple.—Go-hyaku Rakan, Sazaidō, "Hall of the 500 Rakan," a corner of the temple facing green fields.—Horiye, Nekozone, a village on both banks of a stream.—Minowa, Kanasugi Mikawashima, Cranes in a rice field and flying (5) 110
- do* 454 Suruga. Satta no Kaijō, "The Sea off Satta," a great wave curling up.—Sagami. Hakone no Kosui, "The Lake of Hakone divided by cliffs"; both full size, upright, from "The Thirty-six Views of Fuji set"; signed HIROSHIGE, and seal dated 1858 (2) 12
- do* 455 Kikwan Shiki no Tomo, "Wonderful Friends of the Four Seasons." Two sheets of a triptych. A woman with cut flowers for vases, and a woman tending silk-worm larvæ; signed HIROSHIGE; and two other sheets of Triptychs (4) 115
- Prints* 456 Tōkaidō. Quarter block set; five in one frame 16
- Landscape* 457 Tamagawa Aki no tsuki, Ayu Tori, "Catching Fish by moonlight, Tama river," one of the SETTSU GEKKA set; and another Print; both signed HIROSHIGE; framed (2) 14
- HIROSHIGE and KUNISADA.
- Likening* 458 Saigyō Hōshi Viewing Fuji, the figure by KUNISADA, and the landscape by HIROSHIGE.—Two other Prints, framed (3) 10

## HIROSHIGE II. 1859-1869.

- 2 15 459 Kaiko Yashinai Gusa: "The Cultivation of Silkworms." Saw  
A woman stripping the cocoons and another watching the  
laying of eggs; *full size, upright; signed* SHIGENOBU.—  
Iwakuni, Kintai bashi: The Bridge in a snow storm;  
from SHOKUNI MEISHO HYAKKEI, "100 Views of the Pro-  
vinces"; *signed* HIROSHIGE (2)
- 7 460 Owari. Tsushima, Temple Festival on the water.—Kyōto. Kato  
Gion-sha, The Festival Car passing.—Fukuroi, Kite  
flying; *all from* SHOKUNI MEISHO HYAKKEI; and The  
Plum Garden; *from a* YEDO MEISHO series; *all signed*  
HIROSHIGE (4)

## HIROSHIGE III. d. 1894.

- 10 461 Fishing and Box Making: Two half block oblong Views from  
DAI NIPPON BUSSAN ZUE, "Illustrations of Japanese Products." Clarke  
Abarashi bashi on a windy day; *signed* HIROSHIGE (3)

## ŌSAKA SCHOOL.

- 5 462 Nakamura Utayemon IV in two male characters; one  
*signed* GYOKURYŪTEI SHIGEHARU, and the other SHUNKŌSAI Sharp  
HOKUYEI (2)

## SUGAKUDŌ.

IKI UTSUSHI SHI-JŪ-HACHI TAKA, "Exact likenesses from life, of 48  
Birds," *published* 1859; *variously signed* SUGAKU and SUGAKUDŌ.  
*First editions.*

- 112 463 Shirotaka and Goyō no matsu, "White Hawk and Pinus  
parviflora with a red sun."—Kanaria and Sarasa Edmund  
Kobushi, "Canary and Magnolia kobus."—Mozu, and  
Karegashiwa and Fuyu tsubaki, "Shrike, Dead Leaves  
and Winter Camellia" (3)
- 14 464 Shiro Tsubame, and Yanagi and Bara, "White Swallow,  
Willow and Rose."—Hiyodori and Nanten, "Brown-  
eared Bulbul (*Hypsipetes amaurotes*) and *Nandina domestica*,  
in snow. — Buppōsō and Renge, "Magpie and  
*Anemonopsis macrophylla*" (3) Labor
- 112 465 Komo-dori and Yama-zakura, "Robin and Wild Cherry."  
Inko and Zuikō, "Parrot and Daphne."—Hōjiro, and  
Fuji-mame and Nadeshiko, "A Bunting, *Dolichos cul-  
tratus* and *Dianthus superbus*" (3) do
- 14 466 Hakutō-ō, and Zakuro and Hōsenkwa: A pair of Jays,  
Pomegranate and *Impatiens balsamina*.—Kikuitadaki and  
Sazankwa: The golden crowned Ringlet (*Regulus japoni-  
cus*) and *Camellia sasanqua*.—Satōdori and Rōbai: A  
Sugar-bird and *Chimonanthus fragrans* (3) do



- Kato* 467 **Hatori, and Uzu and Keito** : A Weaver bird, *Usu valeriana* and *Celosia argentea*.—**Misosazai and Fuyu-botan** : A species of Wren (*Troglodytes*) and Winter Peony.—**Rissen** : A Green Bird and Wistaria, *one of a three on a block panel series*; signed RISEN (3) 18

KYŌSAI (Kawanabe), 1831–1889.

- Geve* 468 **A Battle of Frogs** armed with bulrushes and lotus leaves; *triptych, medium size, upright*; signed KYŌSAI 1
- Zugaskis* 469 **Shōbutsu mōko no shinzu**, "A genuine picture of a ferocious Tiger" inside a cage, killing a cock; *one of a series* KANJAKU MIKEN, "Things rarely seen"; *medium size, upright*; signed KYŌSAI "DRAWN FROM LIFE" 116

KIYOCHIKA (Kobayashi), late 19th Cent.

- Oppe* 470 **Night Scene**, with flying Cormorants; *a sheet of a triptych*; unsigned 2 2

### SURIMONO.

- Daw* 471 **Gakutei**: KŌSAGI at the Yoro waterfall.—A Woman as ŌSHIKYŌ standing by an IKŌ as if riding on two wild geese.—A Woman as GAMA SENNIN making a toad out of cut paper; *both from* KEISEI MITATE RESSENDEN, "Beauties in the similitude of SENNIN"; *all signed* GAKUTEI (3) 2 5

- Kato* 472 **Gakutei**: A Woman as KINKŌ, seated on a carp embroidered in her dress.—A Woman as TEKKAI, seated, leaning on her pipe and watching a picture of herself in her smoke; *both from* KEISEI MITATE RESSENDEN.—HACHIMAN TARO seated watching his son reading a book on war; *all signed* GAKUTEI (3) 116

- Meuwertzhagen* 473 **Hokkei**: ROCHISHIN, the Flower Monk, uprooting a great tree.—A Man gathering shells as he follows two women by the sea.—A Woman kneeling before a writing table; *all signed* HOKKEI (3) 14

- do* 474 **Utayoshi**: WATONAI subduing a tiger by means of a talisman on the grip of his sword inscribed TENSHŌKŌ DAJIN; signed UKIYO UTAYOSHI.—**Shigenobu**: HANGONKO, "The Spirit returning in the incense, a woman's form appearing"; signed YANAGAWA SHIGENOBU.—**Shunsen**: Viewing FUJI, two women in the window of a house; *unsigned* (3) 14

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- Clark* 475 **Nine Prints**, by various artists, and an Ōsaka Surimono (10) 1 2
- Kato* 476 **Ten Prints**, *in two frames* (2) 12
- Arthur* 477 **Seven Crêpe Prints**, *in three frames* (3) 5

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- 478 Eight Crêpe Prints, *in five frames* (5) *Stark*  
 479 Three Groups of Women, by YEIZAN, *framed* (3) *do*  
 480 A Group of Women, by YEIZAN; and two Figures of Women, by YEISEN (3) *Kato*  
 481 Four Prints, by various artists, *framed* (4) *Fawcett*  
 482 Tōba in Exile, a snow scene in black and white, by KANŌ GEKI.—A Shintō Priest holding up a lantern to a bird; signed SEISEITEI.—Two Drawings, ROKŌ on a Tortoise and RYŪSHI on an Ox; *unsigned* (4) *Kato*  
 483 Birds and Flowers, a circular silk panel, *in colours*.—A Chinese Junk and river scene, *on paper, in colours*.—Silver Pheasants, *on Chinese rice paper* (3) *Arthur*  
 484 Japan Society, London: "Transactions and Proceedings," Booklets, etc., from 1894 to 1918, in all 47 parts (47) *Likening*  
 485 Collection Hayashi: "Objets D'Art du Japon et de la Chine," Sale Catalogue, Paris, 1902, 4to (4) *Kato*  
 486 Strange: "Japanese Colour Prints," South Kensington Art Handbooks Series, second edition, 1908.—Fine Art Society: Exhibition of Japanese Colour Prints, 1909; and four other Catalogues (6) *Simson*  
 487 Sotheby's Sale Catalogues: Japanese Colour Prints—47 Catalogues and 13 other Sale Catalogues, etc. (60) *Kato*

### Other Properties.

- 1 1
- 488 Hiroshige: UYENO TORIZAN and GOTENYAMA YU-KYO. Two of the YEDO MEISHO set, *published by SANOKI; signed HIROSHIGE* (2) *Tugaski*  
 \*\*\* From the Happer collection.  
 489 Kiyonaga: The Public Bath House, *two ink proofs of two of the sheets from this triptych; full size, upright* (2) *Passed*  
 16  
 490 Matora: JINJI ANDON, "A Lantern for the Doers of the Divine business," Lanterns for Shintō Festivals, 5 vol. in 1, Nagoya, *no date*, vol. I by OISHI MATORA, vol. II by UTAGAWA KUNINAO, vol. III and V by YEISEN, vol. IV by KUNIYOSHI.—HARIKAE ANDON, "On Lantern Repairs," 1 vol.; *no date*.—SOGWA HYAKUBUTSU, "Rapid Sketches on 100 Subjects," 1 vol. *no date; all in colours* (3) *Clarke*

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